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PRINTING TYPE

IN USE IN THE

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SIMLA.

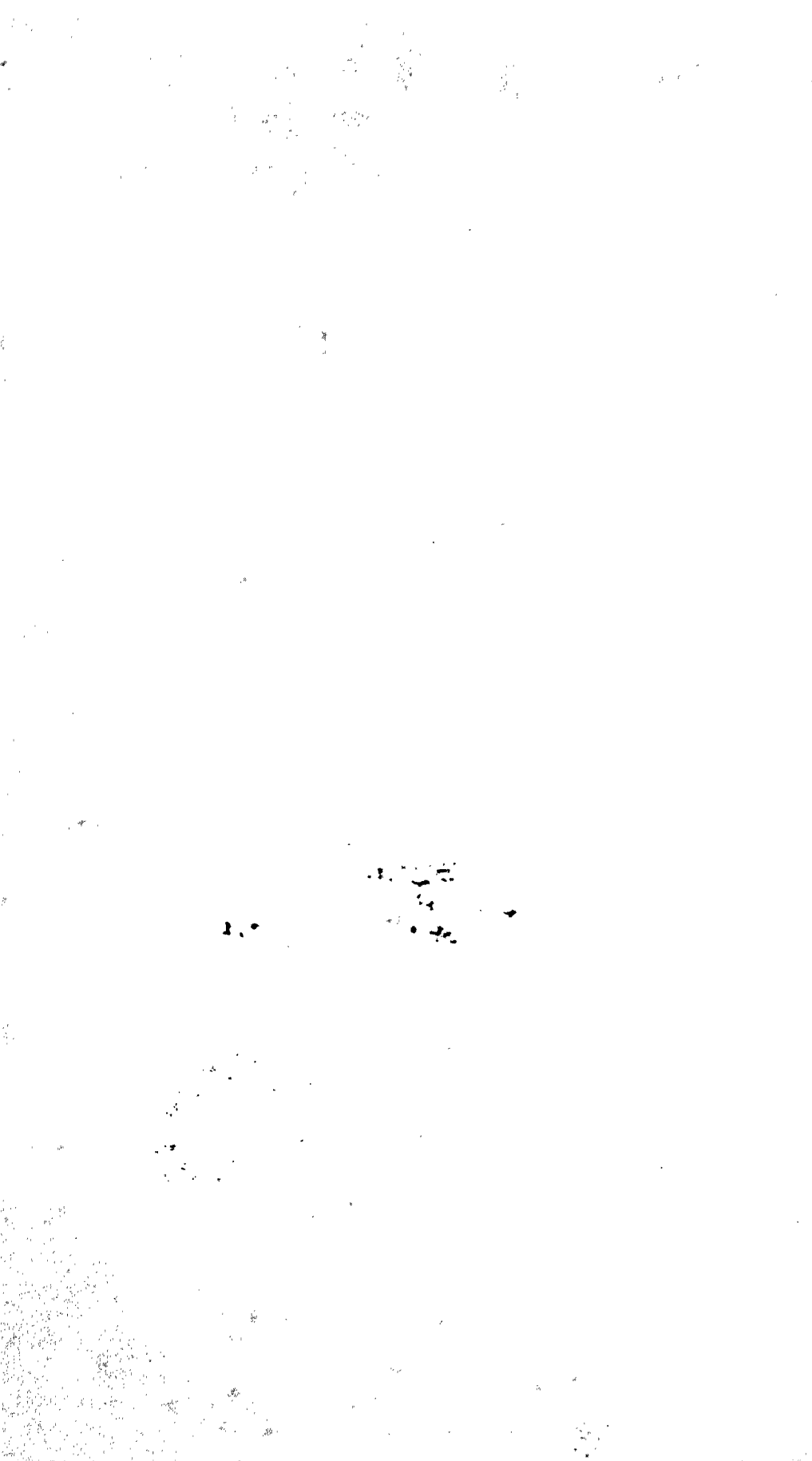


655.24
I.G.C.P.

SIMLA :

GOVERNMENT CENTRAL PRINTING OFFICE.

1891.



SPECIMENS OF TYPE

IN

THE SIMLA CENTRAL PRINTING OFFICE.

CENTRAL ARCHAEOLOGICAL
LIBRARY, NEW DELHI.

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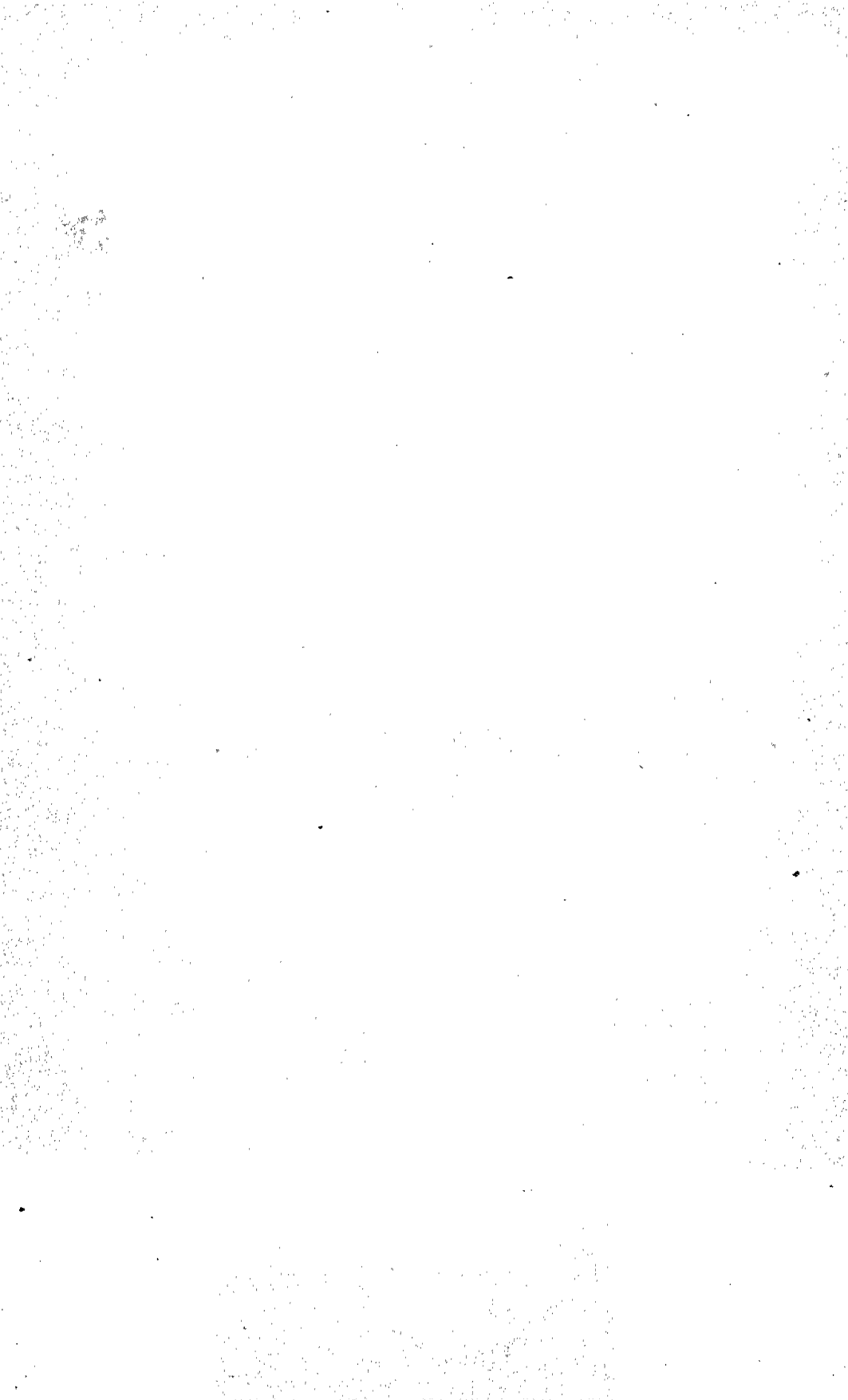
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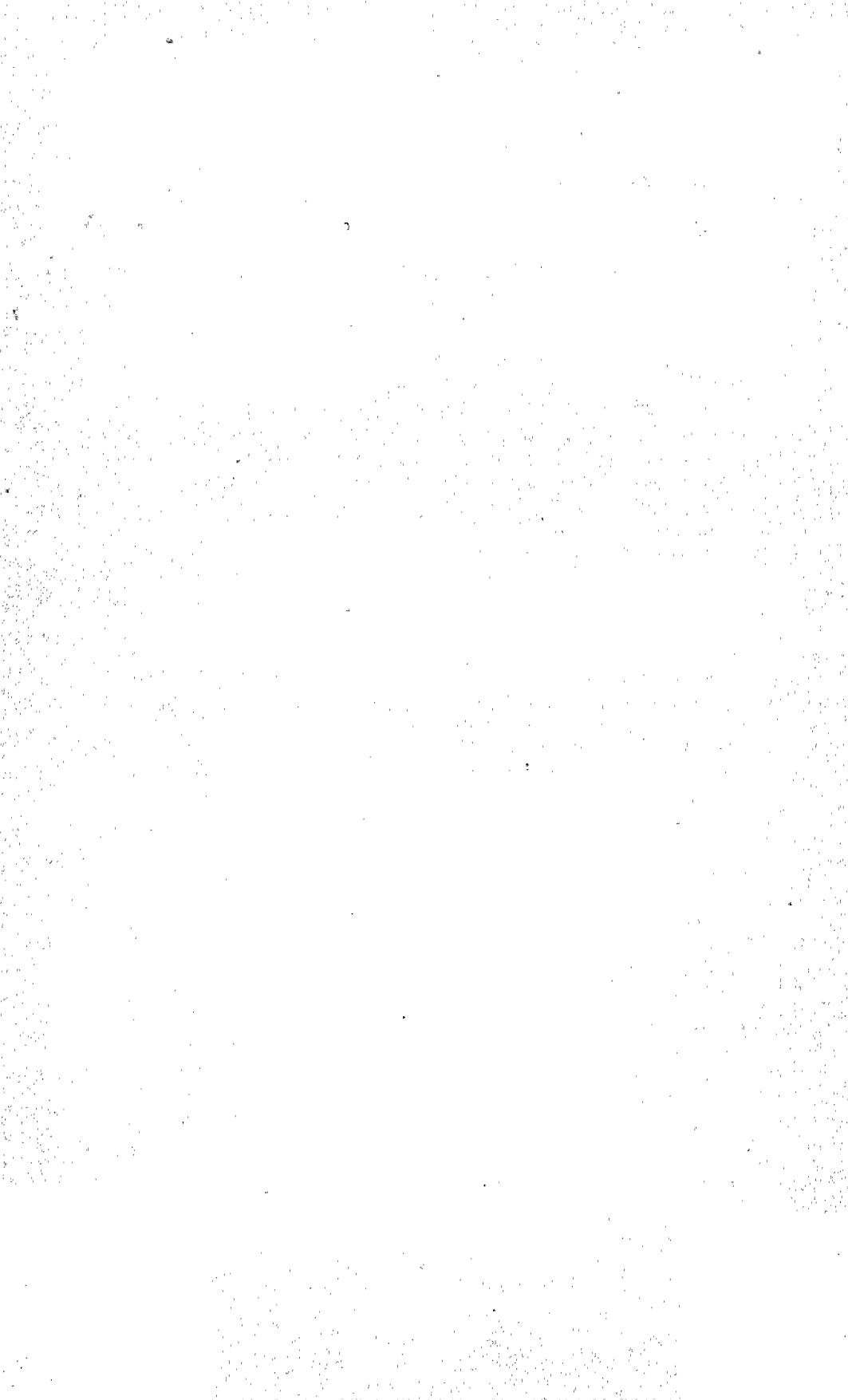
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SPECIMENS OF TYPE.

NONPAREIL—*Old Style.*

I

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the indispensable agent of our future progress. The

1 2 3 4 5 6 7 8 9 0

MINION—*Old Style.*

2

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful mind among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the indispensable agent for our future progress. The introduction of

1 2 3 4 5 6 7 8 9 0

BREVIER—*Old Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of a few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the

1 2 3 4 5 6 7 8 9 0

BOURGEOIS—*Old Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of

1 2 3 4 5 6 7 8 9 0

LONG PRIMER—*Old Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of

5

1 2 3 4 5 6 7 8 9 0

SMALL PICA—*Old Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the

6

1 2 3 4 5 6 7 8 9 0

PICA—Old Style.

7
TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple facts of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization

ENGLISH—*Old Style.*

8

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple

1 2 3 4 5 6 7 8 9 0

Nonparell Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means of moveable type. When
ACCOUNT CURRENT ABSTRACT OF REVENUE AND RECEIPTS. 1890

9

Minion Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means of
ALLOTMENT OF COUNCIL BILLS. 1890

10

Brevier Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means of
ACCOUNT CURRENT WITH LONDON. 1890

11

Bourgeois Italic—Old Style.

Typography is the art of reproducing written language or thoughts by means
PROMISSORY NOTES OF ANCIENT LOANS. 1890

12

Long Primer Italic—Old Style.

Typography is the art of reproducing written language or thoughts by
REMITTANCE TRANSFER RECEIPTS.

13

Small Pica Italic—*Old Style.*

TYPOGRAPHY is the art of reproducing written language or 14
INDIAN FINANCE AND COMMERCE. 1890

Pica Italic—*Old Style.*

TYPOGRAPHY is the art of reproducing written language 15
CIVIL BUDGET ESTIMATE. 1890

English Italic—*Old Style.*

TYPOGRAPHY is the art of reproducing written 16
REVENUE AND RECEIPTS. 1890

Great Primer Italic—*Old Style.*

Account Current with London for March 17
FOREIGN REMITTANCES.

1 2 3 4 5 6 7 8 9 0

Specimens of Type.

8

NONPAREIL—Old Style.

Accents.

á é í ó ú à è ì ò ù â ê î ô û ã ã ã ã ã ç ñ ñ
 á é í ó ú à è ì ò ù â ê î ô û ã ã ã ã ã ç ñ ñ

18

Fractions (en thickness).

½ ⅓ ¼ ⅕ ⅙ ⅚

Signs.

° ' " / R ± − = + × √ %

MINION—Old Style.

Accents.

Indent not to hand.

19

BREVIER—Old Style.

Accents.

í ó ú à

Signs.

° " \$ R × = ∠ + − +

20

BOURGEOIS—Old Style.

Accents.

á é í ó ú à è ì ò ù â ê î ô û ã ã ã ã ã ç ñ ñ
 á é í ó ú à è ì ò ù â ê î ô û ã ã ã ã ã ç R

21

LONG PRIMER—Old Style.

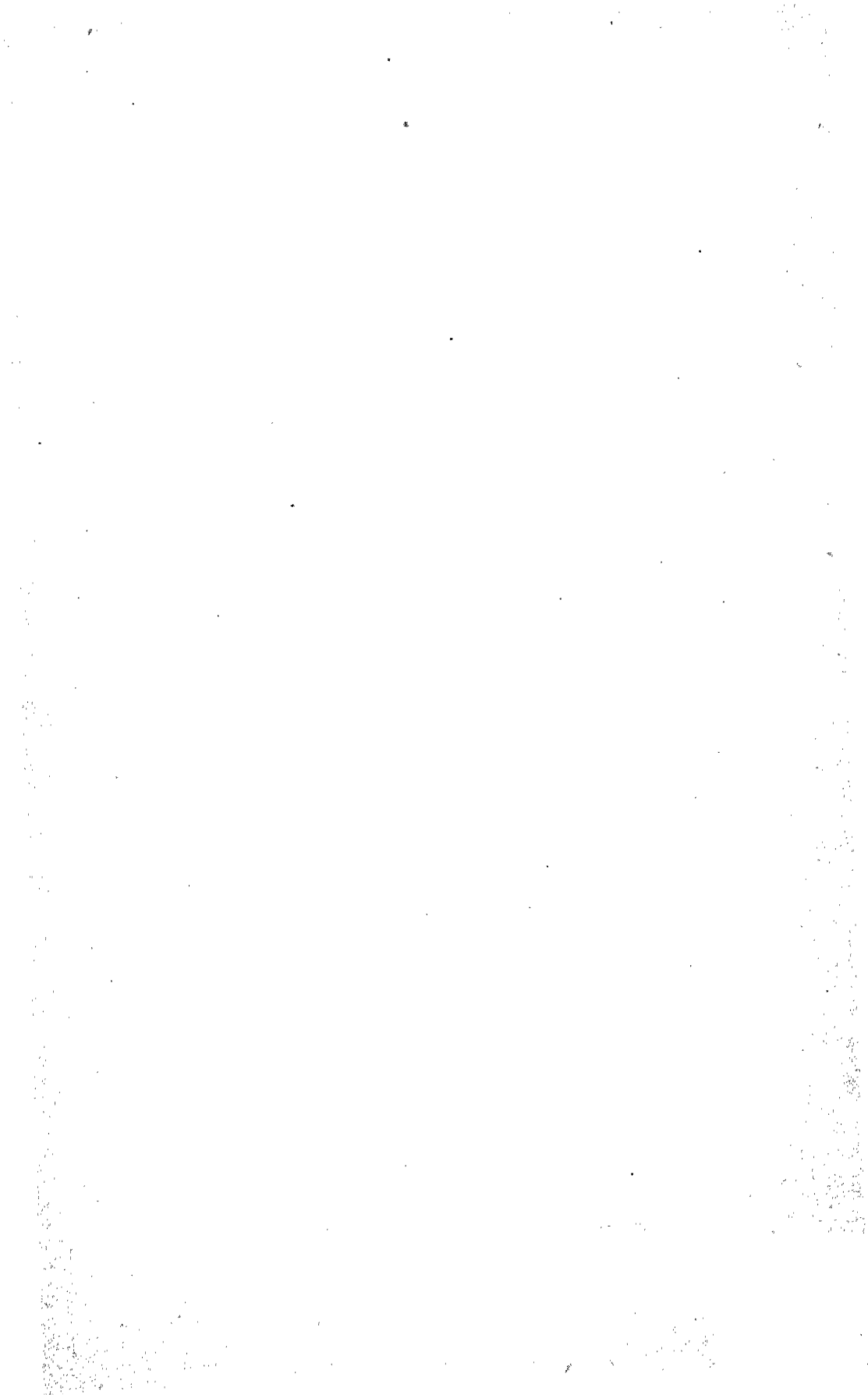
Accents.

á é í ó ú à è ì ò ù â ê î ô û ã ç R
 á é í ó ú à è ì ò ù â ê î ô û ã ç

22

Fractions (em thickness.)

½ ⅓ ¼ ⅕ ⅙ ⅚ ⅔ ¾ ⅞ ⅝ ⅜



SMALL PICA—Old Style.

Accents.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü ã ē ī ō ū ą ċ R 23
 á é í ó ú à è ì ò ù á é í ó ſ ä ë ï ö ü ã ē ī ō ū ą ċ R

Fractions (en thickness).

Signs.

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ ° ' " / \$ ♂ γ ÷ :: = - + % ×

PICA—Old Style.

Accents.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü ą ċ R 24
 á é í ó ú à è ì ò ù á é í ó ſ ä ë ï ö ü ã ē ī ō ū ą ċ R
 Á É Í Ó Ú À È Ì Ò Ù Â Ê Î Ô Û Ä Ë Ì Ö Ü
 Ą Ć R
 Á É Í Ó Ú À È Ì Ò Ù Â Ê Î Ô Û Ä Ë Ì Ö Ü ą Ć R
 Á É Í Ó Ú À È Ì Ò Ù Á É Í Ó ſ Ä Ë Ì Ö Ü
 Ą Ć R
 Á É Í Ó Ú À È Ì Ò Ù Á É Í Ó ſ Ä Ë Ì Ö Ü Ä Ë Ì Ö Ü ą Ć R

Fractions (en thickness).

Signs.

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ ° ' " / \$ × + - = ÷

ENGLISH—Old Style.

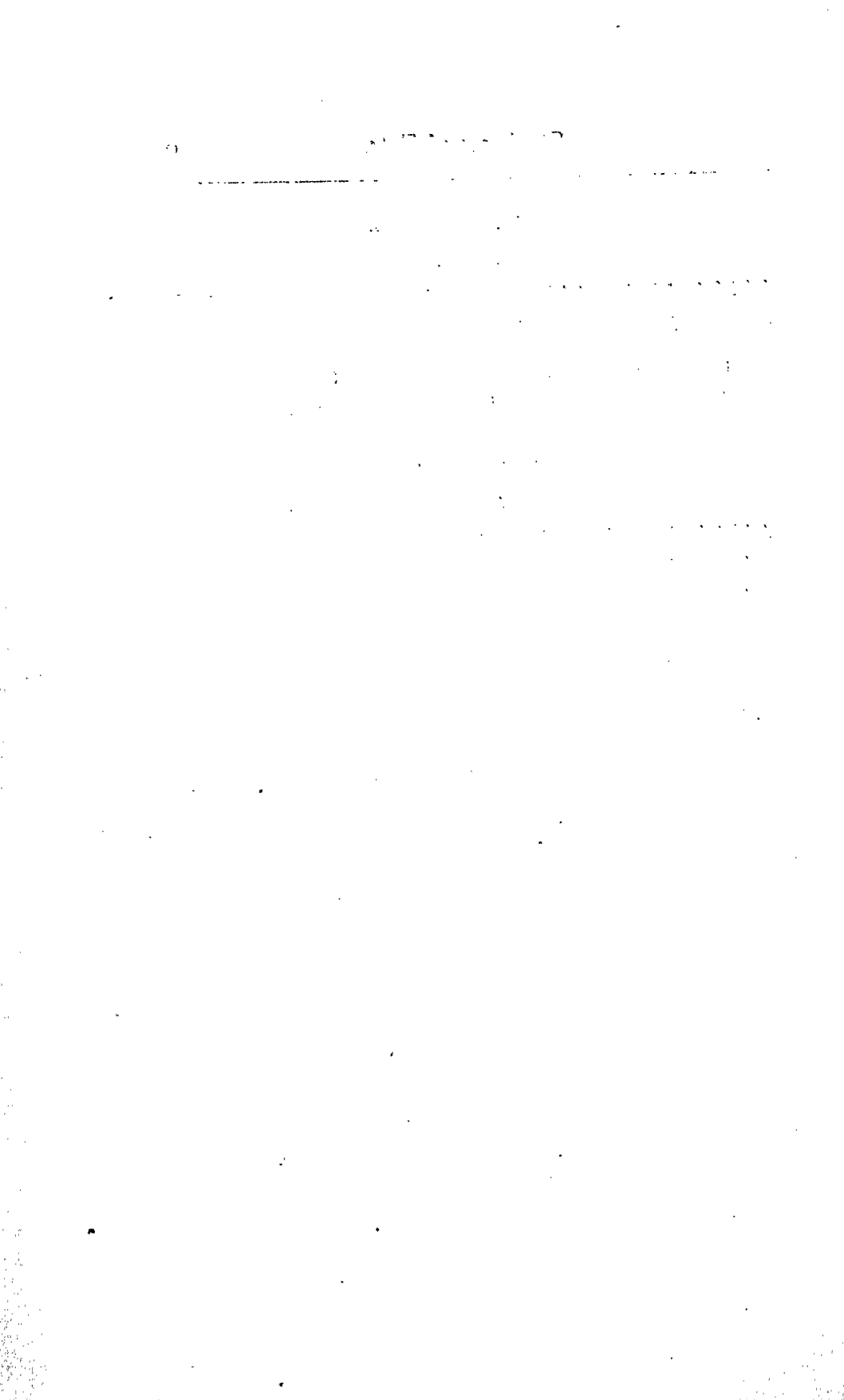
Accents.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü 25
 ã ē ī ō ū ą ċ R \$
 á é í ó ú à è ì ò ù á é í ó ſ ä ë ï ö ü
 ã ē ī ō ū ą ċ R

Fractions (en thickness).

Signs.

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$ ° ' " / % × + - = ÷



Pica Condensed—Old Style.

HUMOROUS SKETCHES FROM CONTINENTAL LIFE 26

1 2 3 4 5 6 7 8 9 0

Great Primer Condensed—Old Style.

SUMMER CRUISING IN THE SOUTH SEAS 27

History, Manners, and Customs of Japan.

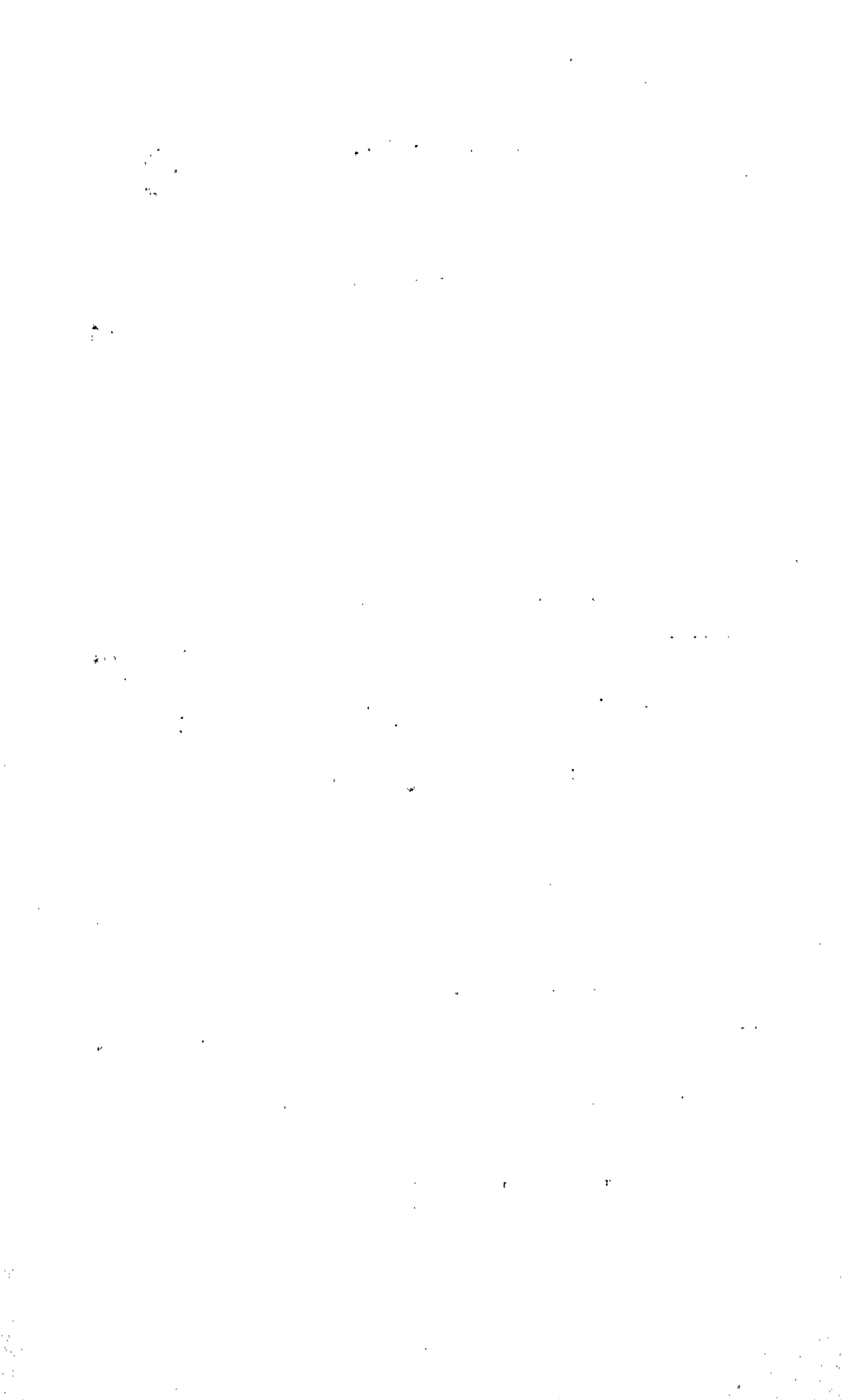
1 2 3 4 5 6 7 8 9 0

Double Pica Condensed—Old Style.

NARRATIVES OF ANCIENT ROME 28

Desert Life in the Soudan.

1 2 3 4 5 6 7 8 9 0



2-line Pica Condensed—*Old Style.*

ART RAMBLES IN ENGLAND 29

Voyage in the Sunbeam.

1 2 3 4 5 6 7 8 9 0

2-line Great Primer Condensed—*Old Style.*

GRECIAN ANTIQUITIES 30

Sketches of Kashmir.

1 2 3 4 5 6 7 8 9 0

2-line Double Pica Condensed—*Old Style.*

LIFE IN ALGIERS 31

A ride in Egypt.

1 2 3 4 5 6 7 8 9 0



2-line Pearl Titling Bold—*Old Style.*

VIEWS FROM THE BAY OF NAPLES 32

1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Titling Bold—*Old Style.*

SCENES ON THE LAKE OF COMO 33

1 2 3 4 5 6 7 8 9 0

2-line Minion Titling Bold—*Old Style.*

A VOYAGE UP THE CONGO 34

1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Bold—*Old Style.*

GRECIAN ARCHIPELAGO 35

1 2 3 4 5 6 7 8 9 0

2-line Long Primer Titling Bold—*Old Style.*

GULF OF CAMBAY 36
I 2 3 4 5 6 7 8 9 0

2-line Small Pica Titling Bold—*Old Style.*

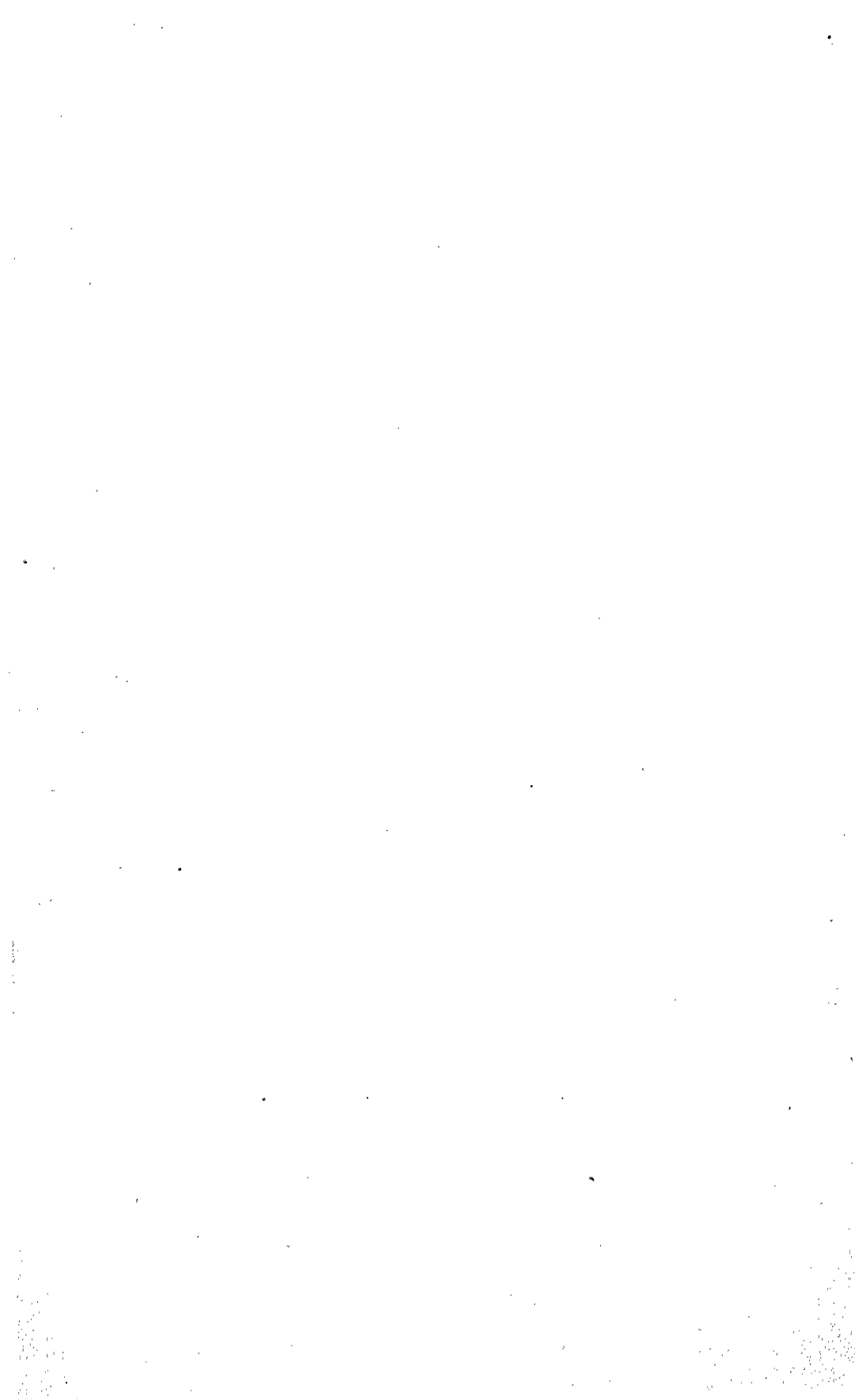
DORNOCK FIRTH 37
I 2 3 4 5 6 7 8 9 0

2-line Pica Titling Bold—*Old Style.*

BAY OF BISCAY 38
I 2 3 4 5 6 7 8 9 0

2-line Great Primer Titling Bold—*Old Style.*

IRISH SEA 39
I 2 3 4 5 6 7 8 9 0



Long Primer Runic.

PRINTING is the art preservative of all arts; but this phrase 40

1 2 3 4 5 6 7 8 9 0

Pica Runic.

PRINTING is the art preservative of all arts; but this phrase 41

1 2 3 4 5 6 7 8 9 0

Great Primer Runic.

PRINTING is the art preservative of all arts 42

1 2 3 4 5 6 7 8 9 0

Double Pica Runic.

PRINTING is the art preservative 43

1 2 3 4 5 6 7 8 9 0

2-line English Runic.

PRINTING is the art pre 44
1234567890

2-line Great Primer Runic.

PRINTING is the art 45
1234567890

Canon Runic.

PRINTING is 46
1234567890

5-line Pica Runic.

Indent not to hand.

47

2-line Pearl Latin Elongated.

48

Indent not to hand.

2-line Nonpareil Latin Elongated.

49

Indent not to hand.

2-line Bourgeois Latin Elongated.

PRINTING is the art preservative of all arts ; but this 50

1 2 3 4 5 6 7 8 9 0

2-line Pica Latin Elongated.

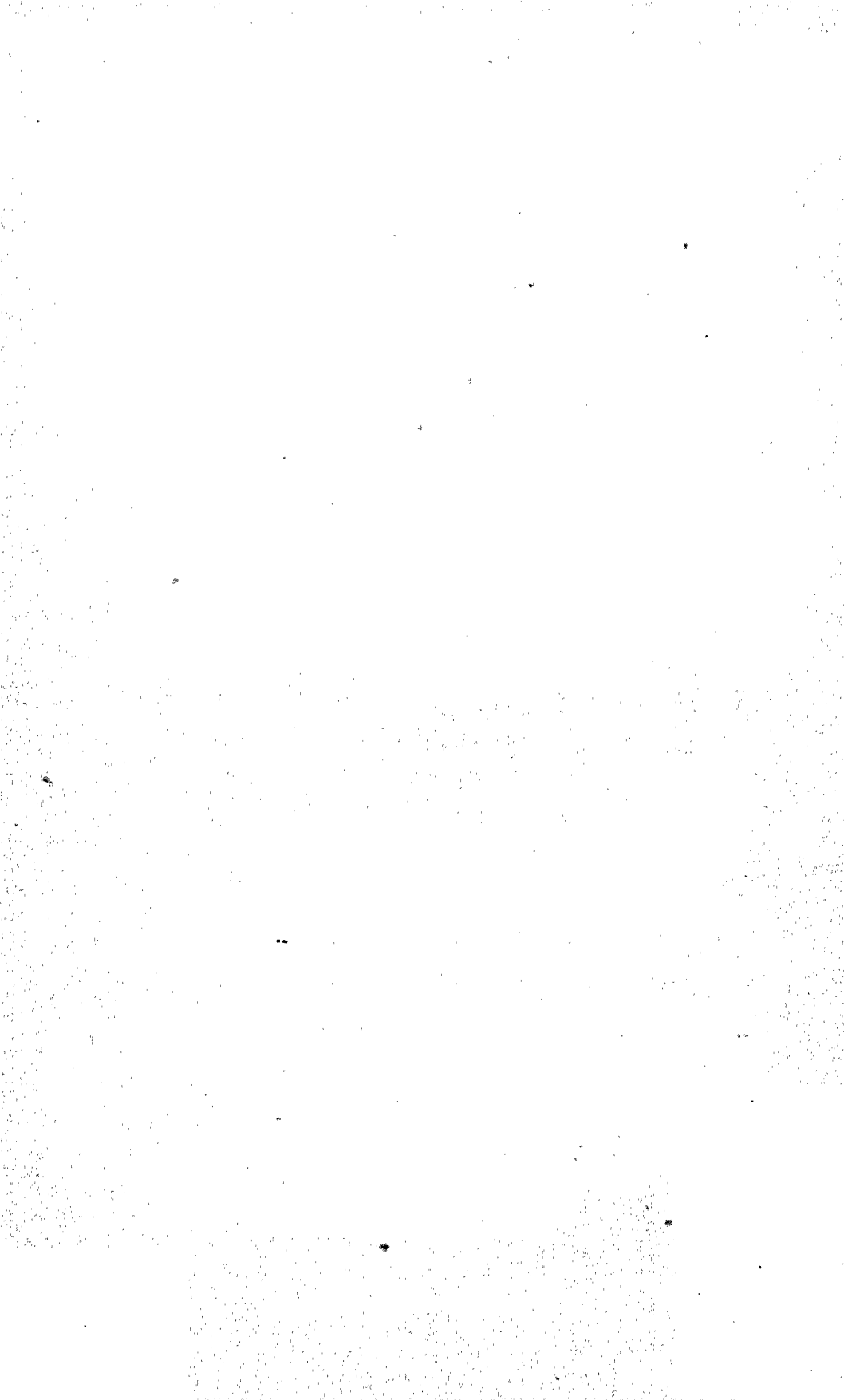
PRINTING is the art preservative of all 51

1 2 3 4 5 6 7 8 9 0

3-line Pica Latin Elongated.

PRINTING is the art preser 52

1 2 3 4 5 6 7 8 9 0



Canon Latin Elongated.

PRINTING is the art p 53
1 2 3 4 5 6 7 8 9 0

4-line Pica Latin Elongated.

PRINTING is the a 54
1 2 3 4 5 6 7 8 9 0

5-line Pica Latin Elongated.

Indent not to hand.

55



Nonpareil Latin.

PRINTING is the art preservative of all arts ; but this phrase conveys a totally 56
1 2 3 4 5 6 7 8 9 0

Brevier Latin.

PRINTING is the art preservative of all arts ; but this phrase 57
1 2 3 4 5 6 7 8 9 0

Long Primer Latin.

PRINTING is the art preservative of all arts ; but this 58
1 2 3 4 5 6 7 8 9 0

Pica Latin.

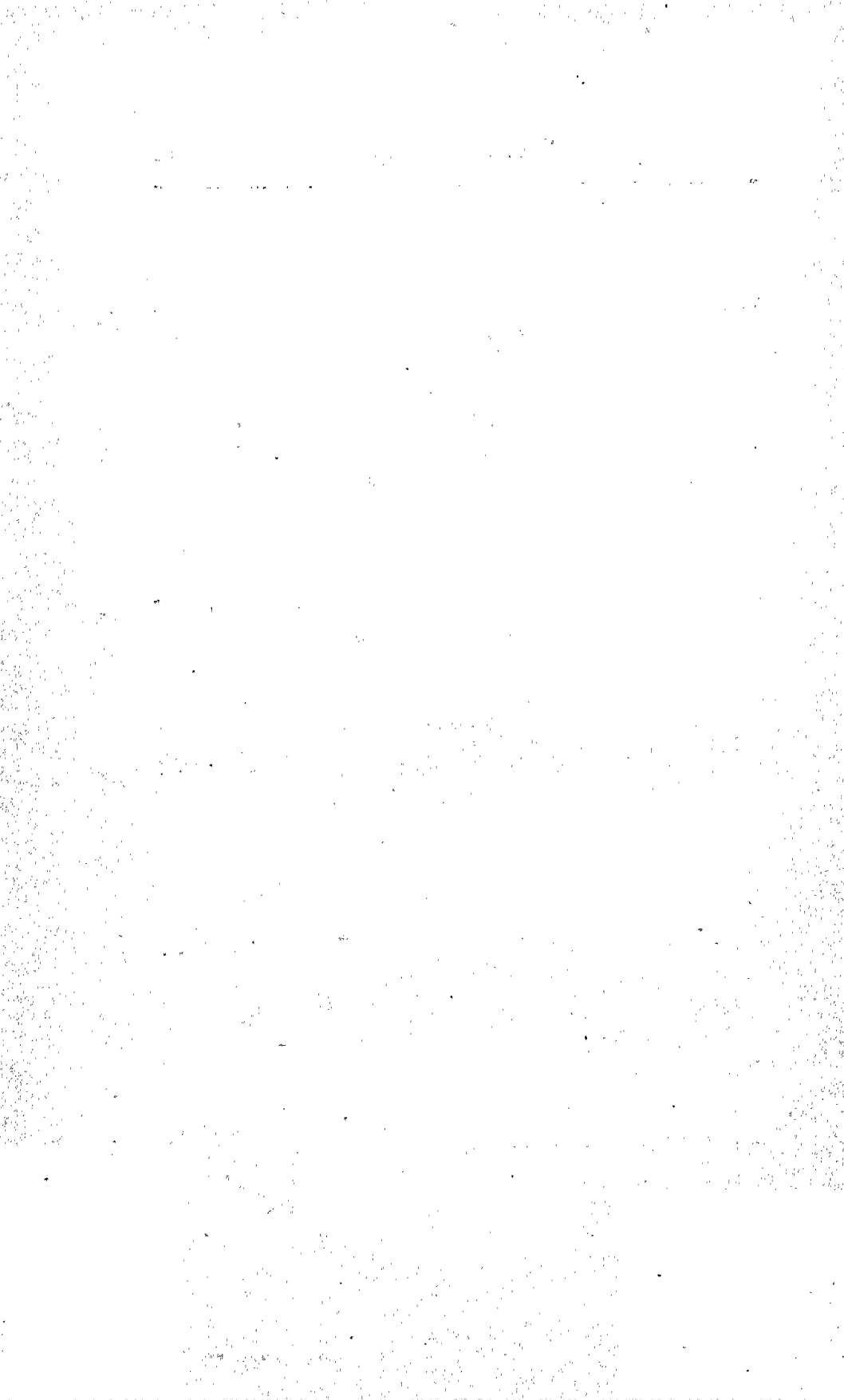
PRINTING is the art preservative of all arts ; 59
1 2 3 4 5 6 7 8 9 0

Great Primer Latin.

PRINTING is the art preservative of 60
1 2 3 4 5 6 7 8 9 0

Double Pica Latin.

PRINTING is the art preserv 61
1 2 3 4 5 6 7 8 9 0



2-line English Latin.

PRINTING is the art p 62
1234567890

2-line Great Primer Latin.

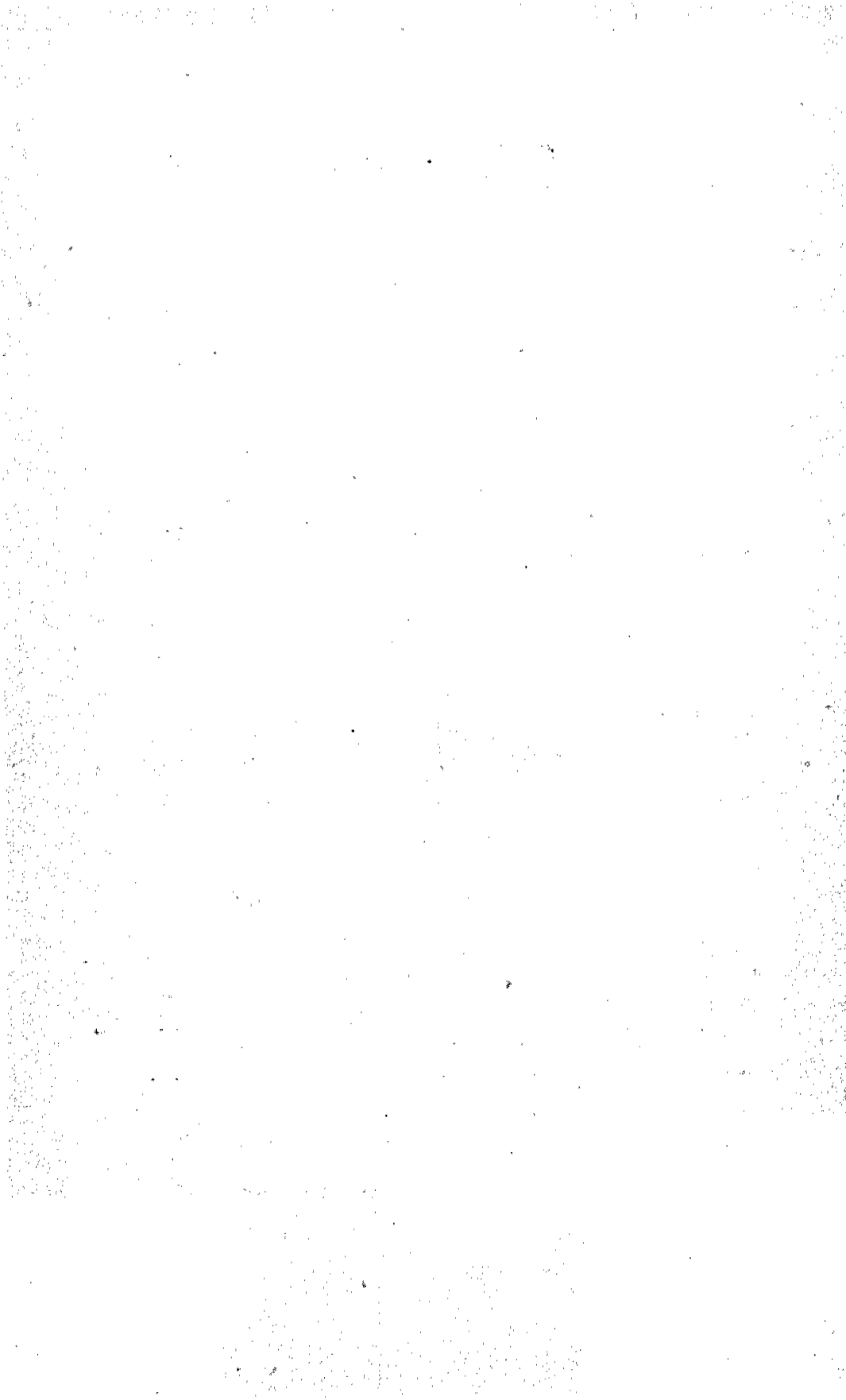
PRINTING is the a 63
1234567890

2-line Double Pica Latin.

PRINTING is t 64
1234567890

Canon Latin.

PRINTING i 65
1234567890



Nonpareil Latin Expanded.

Indent not to hand.

66

Nonpareil Latin Expanded—on *Minion* body.

PRINTING is the art preservative of all arts; but this phrase

1 2 3 4 5 6 7 8 9 0

67

Brevier Latin Expanded.

PRINTING is the art preservative of all arts; but this

1 2 3 4 5 6 7 8 9 0

68

Brevier Latin Expanded—on *Bourgeois* body.

Indent not to hand.

69

Long Primer Latin Expanded.

PRINTING is the art preservative of all arts; 70

1 2 3 4 5 6 7 8 9 0

Long Primer Latin Expanded—on Small Pica body.

PRINTING is the art preservative of all arts; 71
1 2 3 4 5 6 7 8 9 0

Pica Latin Expanded.

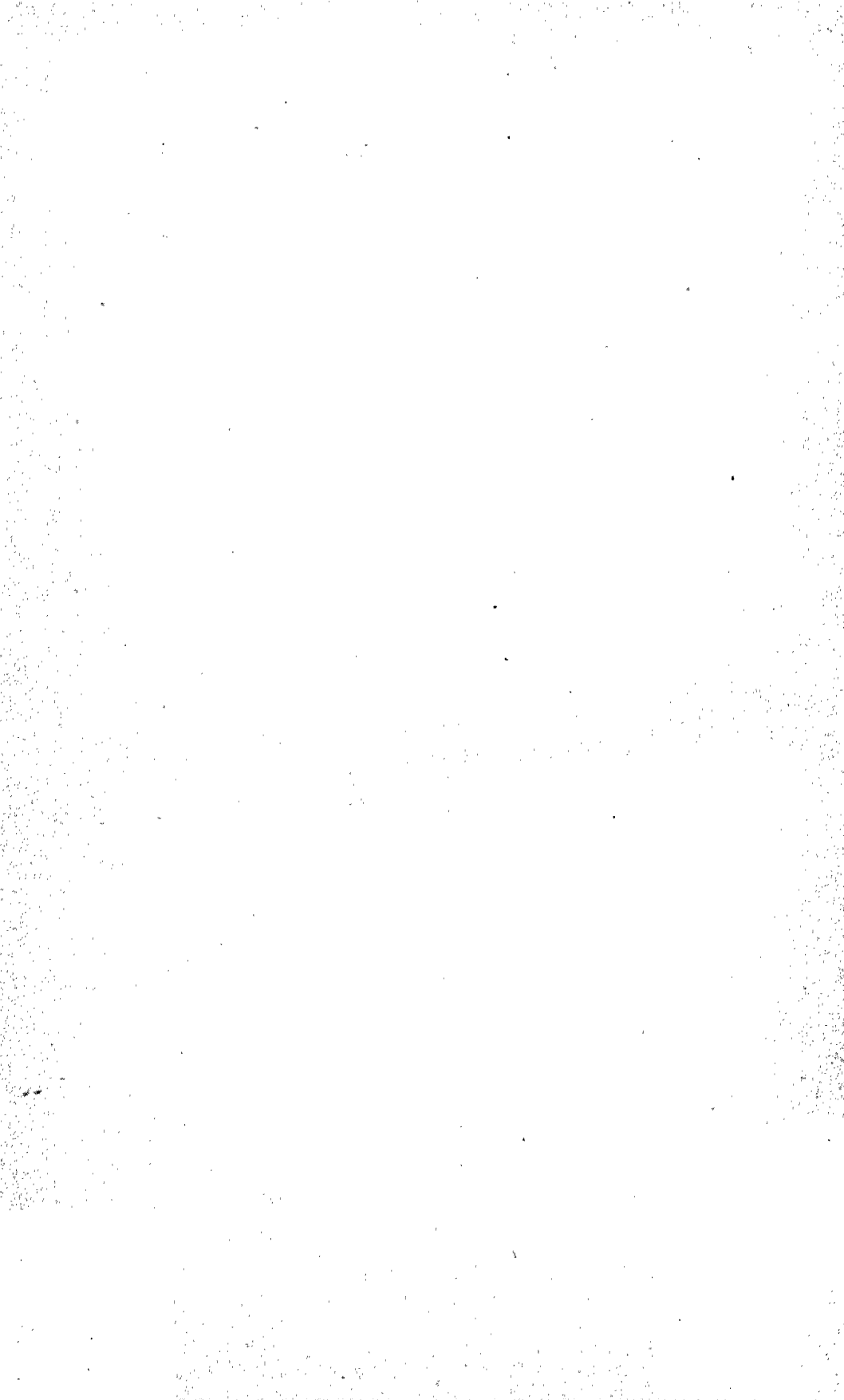
PRINTING is the art preservative of all 72
1 2 3 4 5 6 7 8 9 0

Great Primer Latin Expanded.

PRINTING is the art preser 73
1 2 3 4 5 6 7 8 9 0

2-line Pica Latin Expanded.

PRINTING is the art 74
1 2 3 4 5 6 7 8 9 0



Nonpareil Antique, No. 1—*Old Style.*

PRINTING is the art preservative of all arts; but this phrase conveys a totally

1 2 3 4 5 6 7 8 9 0

75

Brevier Antique, No. 1—*Old Style.*

PRINTING is the art preservative of all arts; but the phrase conveys

1 2 3 4 5 6 7 8 9 0

76

Brevier Antique, No. 1—*Old Style—on Bourgeois body.*

PRINTING is the art preservative of all arts; but the phrase conveys a

1 2 3 4 5 6 7 8 9 0

77

Long Primer Antique, No. 1—*Old Style.*

Indent not to hand.

78

Long Primer Antique, No. 1—*Old Style—on Small Pica body.*

PRINTING is the art preservative of all arts; but the

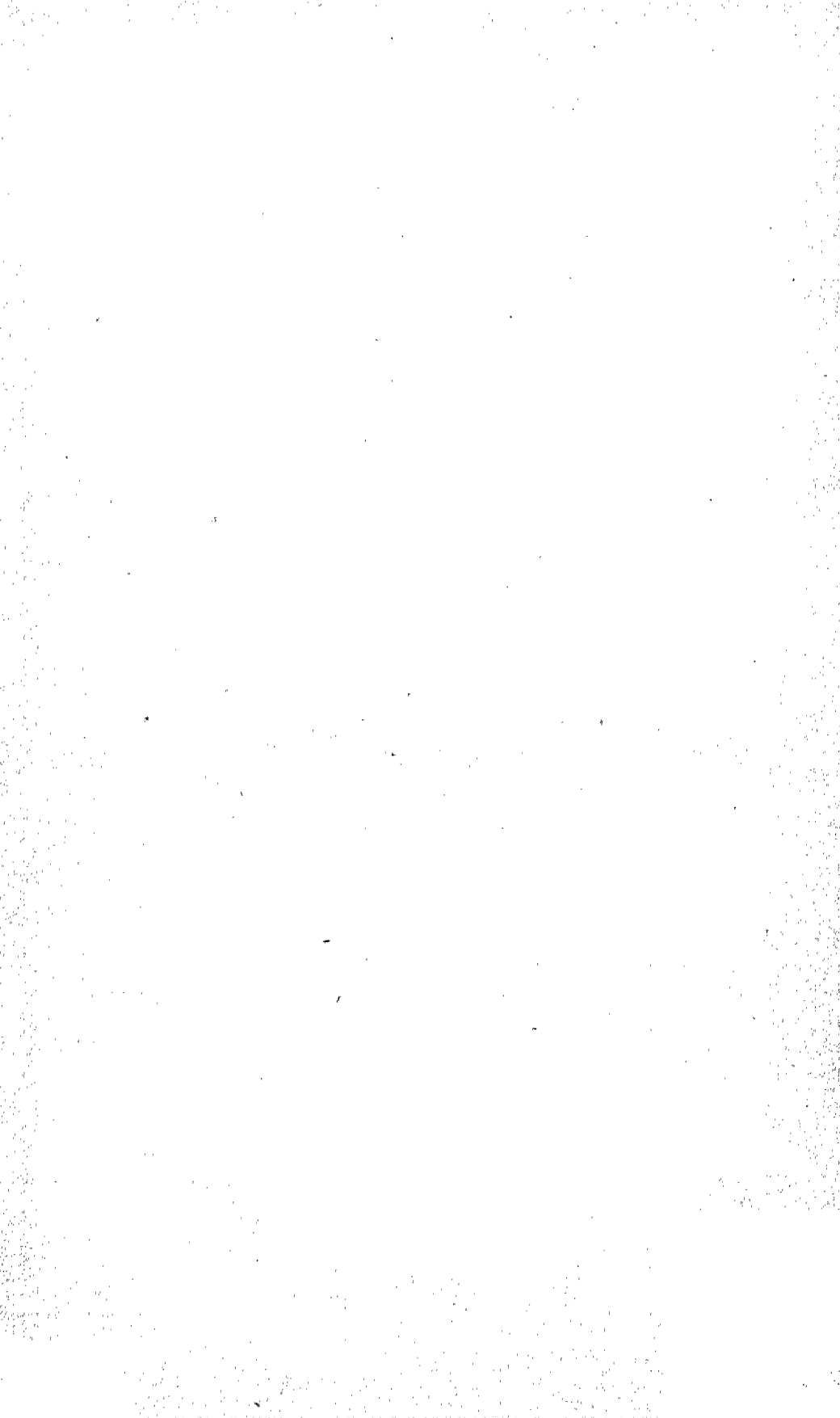
1 2 3 4 5 6 7 8 9 0

79

Pica Antique, No. 1—*Old Style.*

PRINTING is the art preservative of all arts; 80

1 2 3 4 5 6 7 8 9 0



Great Primer Antique, No. 1—*Old Style.*

PRINTING is the art preservati 81
I 2 3 4 5 6 7 8 9 0

Double Pica Antique, No. 1—*Old Style.*

PRINTING is the art pre 82
I 2 3 4 5 6 7 8 9 0

2-line English Antique, No. 1—*Old Style.*

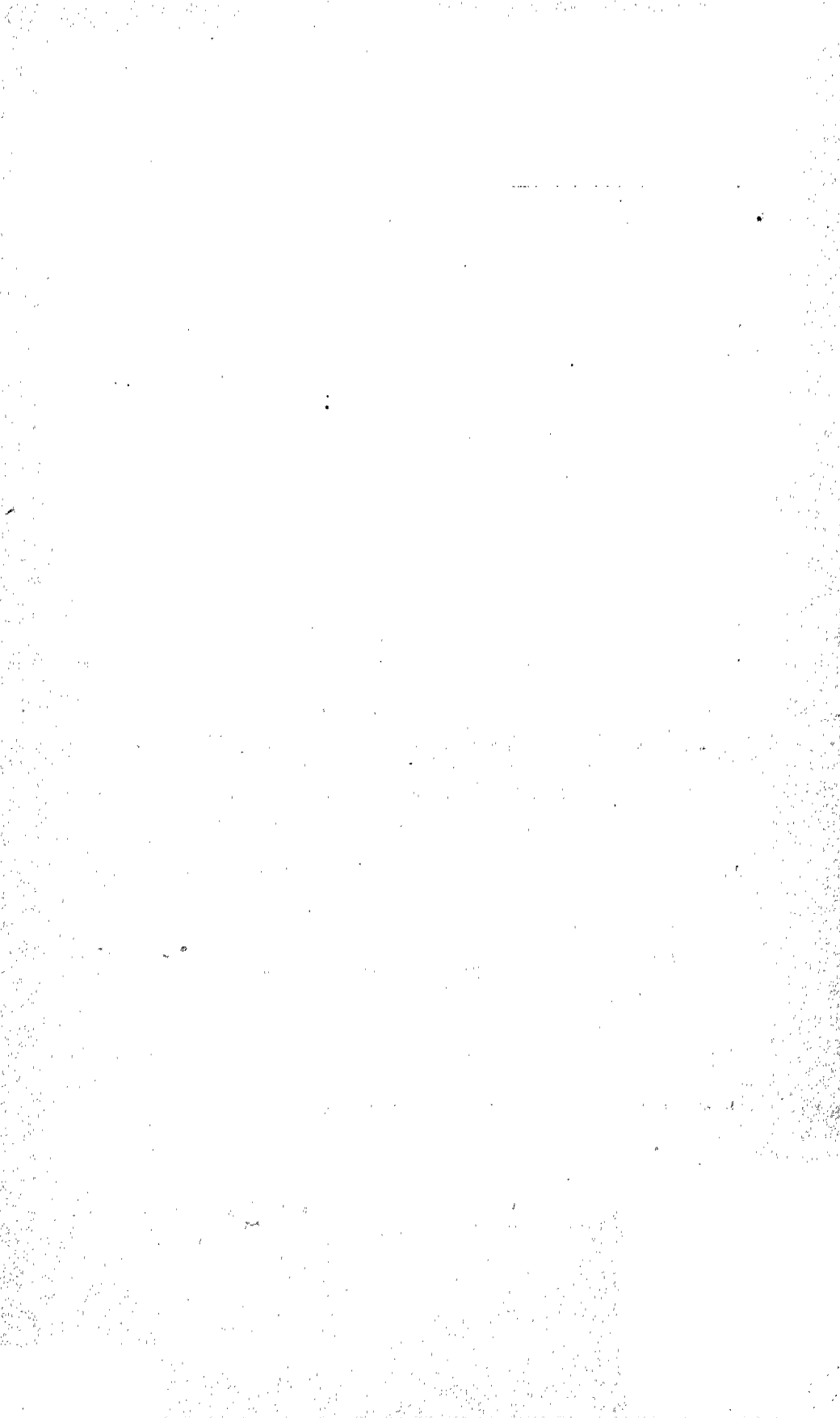
PRINTING is the art 83
I 2 3 4 5 6 7 8 9 0

2-line Great Primer Antique, No. 1—*Old Style.*

PRINTING is th 84
I 2 3 4 5 6 7 8 9 0

2-line Double Pica Antique, No. 1—*Old Style.*

PRINTING i 85
I 2 3 4 5 6 7 8 9 0



2-line Nonpareil Antique, No. 2—*Old Style.*

SCENERY AROUND JERUSALEM 86

1 2 3 4 5 6 7 8 9 0

2-line Brevier Antique, No. 2—*Old Style.*

LAKE OF GENNESARETH 87

1 2 3 4 5 6 7 8 9 0

2-line Long Primer Antique, No. 2—*Old Style.*

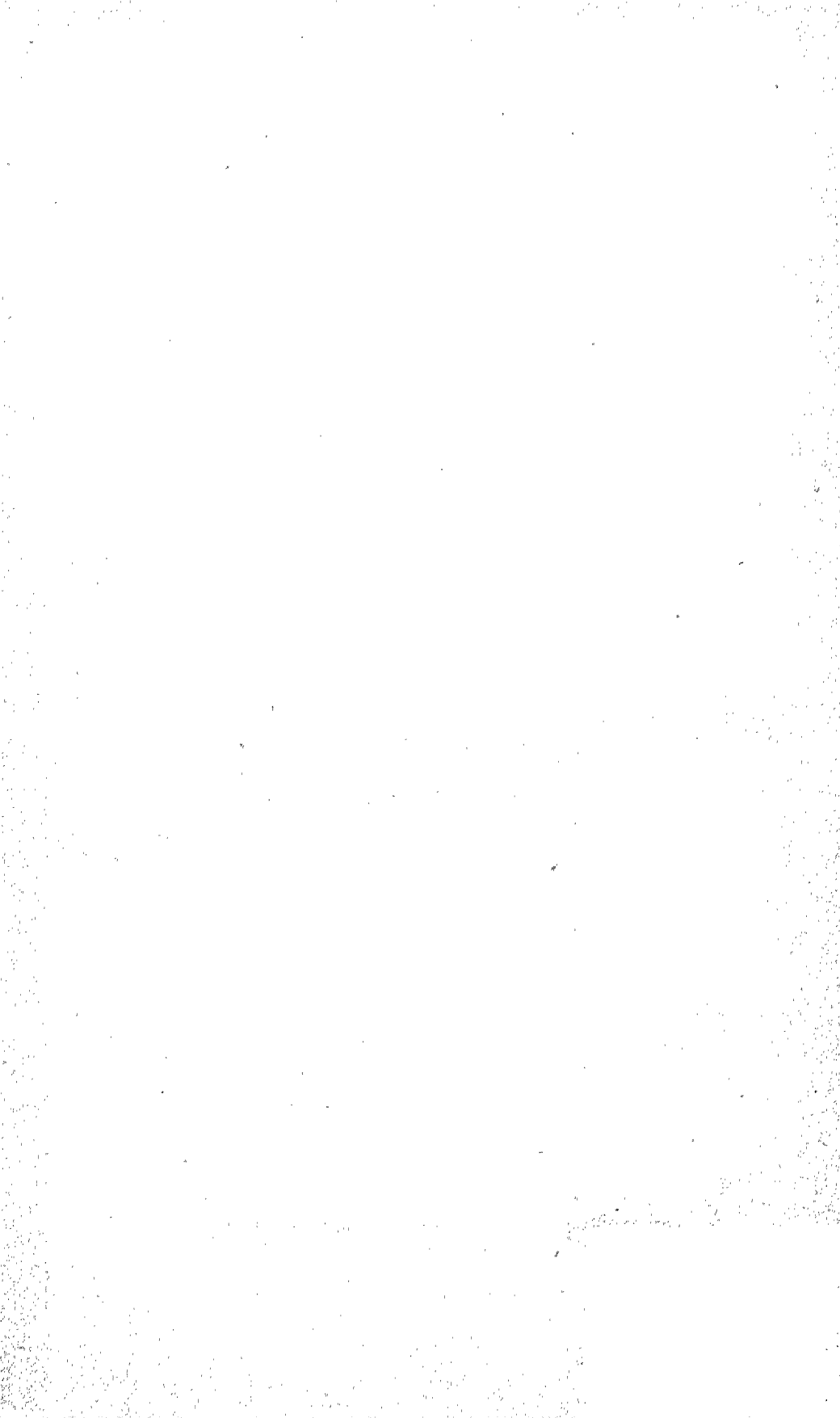
VALLEY OF DOVES 88

1 2 3 4 5 6 7 8 9 0

2-line Pica Antique, No. 2—*Old Style.*

MOUNT TABOR 89

1 2 3 4 5 6 7 8 9 0



2-line Great Primer Antique, No. 2—*Old Style.*

REHOBOTH 90
1234567890

2-line Double Pica Antique, No. 2—*Old Style.*

PRINTING 91
123456789

4-line Pica Antique No. 2.—*Old Style.*

HEAVEN 92
12345678

NONPAREIL—*New Style.*

93

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises also to be the indispensable agent of our future progress. The introduction of typography into England

1 2 3 4 5 6 7 8 9 0

MINION—*New Style.*

94

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thoughts from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which pro-

1 2 3 4 5 6 7 8 9 0

BREVIER—*New Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are indebted for the wide-spread knowledge and civilization of the present day, and which promises

1 2 3 4 5 6 7 8 9 0

BOURGEOIS—*New Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a

1 2 3 4 5 6 7 8 9 0

LONG PRIMER—*New Style.*

97

TYPOGRAPHY is the art of reproducing written language or thought by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds

1 2 3 4 5 6 7 8 9 0

SMALL PICA—*New Style.*

98

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very

1 2 3 4 5 6 7 8 9 0

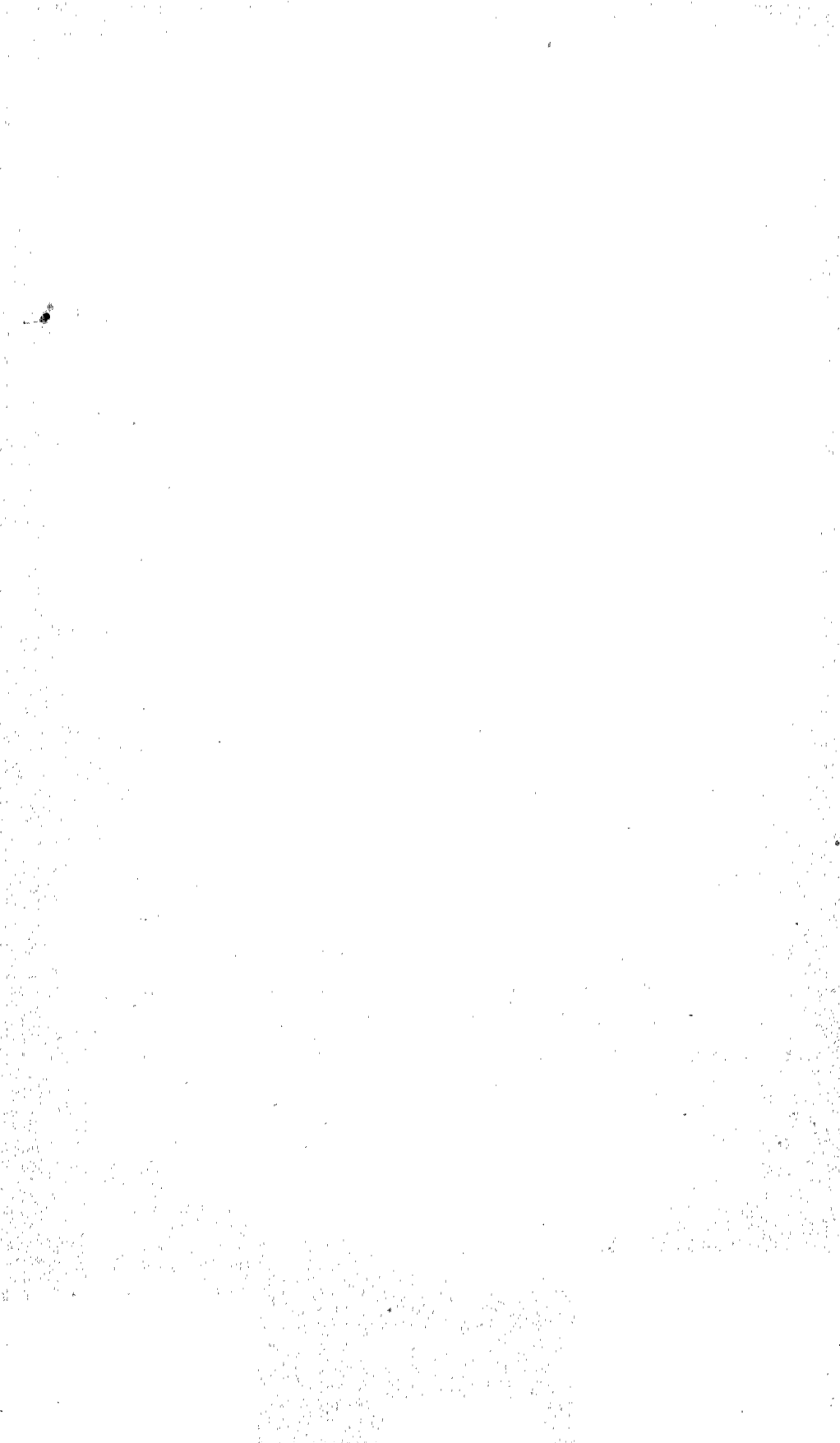
PICA—New Style.

99
TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of China, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use as a means of promoting learning. And as long as printing was concerned only in the production of alphabets, playing-cards, and pictures of the saints, it did very little good indeed to the people at large. It was the invention of *Typography*, not the art of printing, that has done so much for the benefit of mankind. It is the easy and cheap methods of communicating thought from man to man, which enable a country to sift, as it were, its whole people, and to produce, in its science, its literature, and its arts, not the brightest efforts of a limited class, but the highest exertions of the most powerful minds among a whole community. The simple fact of cheapening the mode of production has revolutionised literature, and the peasant can now possess his book as well as the prince. And it is to the highest development of the principle of cheapness—the cheap press—the typography that circulates among the great mass of the people—that we are in-

. ENGLISH—*New Style.*

TYPOGRAPHY is the art of reproducing written 100
language or thoughts by means of moveable type.
When people talk of the advantages of printing,
they frequently overlook the real point that is
involved. We talk about the benefits that civil-
ization has derived from printing. What benefit
has it conferred on the people of China, who
have known and practised the art for ages? As
long as learning was the monopoly of the few,
the privilege of a class, it served little better ends
than to perpetuate and intensify popular ignor-
ance. So long as writing was an accomplishment
confined to the very few, it was of slight use as a
means of promoting learning. And as long as
printing was concerned only in the production of
alphabets, playing-cards, and pictures of the
saints, it did very little good indeed to the people
at large. It was the invention of *Typography*,
not the art of printing, that has done so much
for the benefit of mankind. It is the easy and
cheap methods of communicating thought from
man to man, which enable a country to sift, as it
were, its whole people, and to produce, in its
science, its literature, and its arts, not the bright-
est efforts of a limited class, but the highest
exertions of the most powerful minds among a

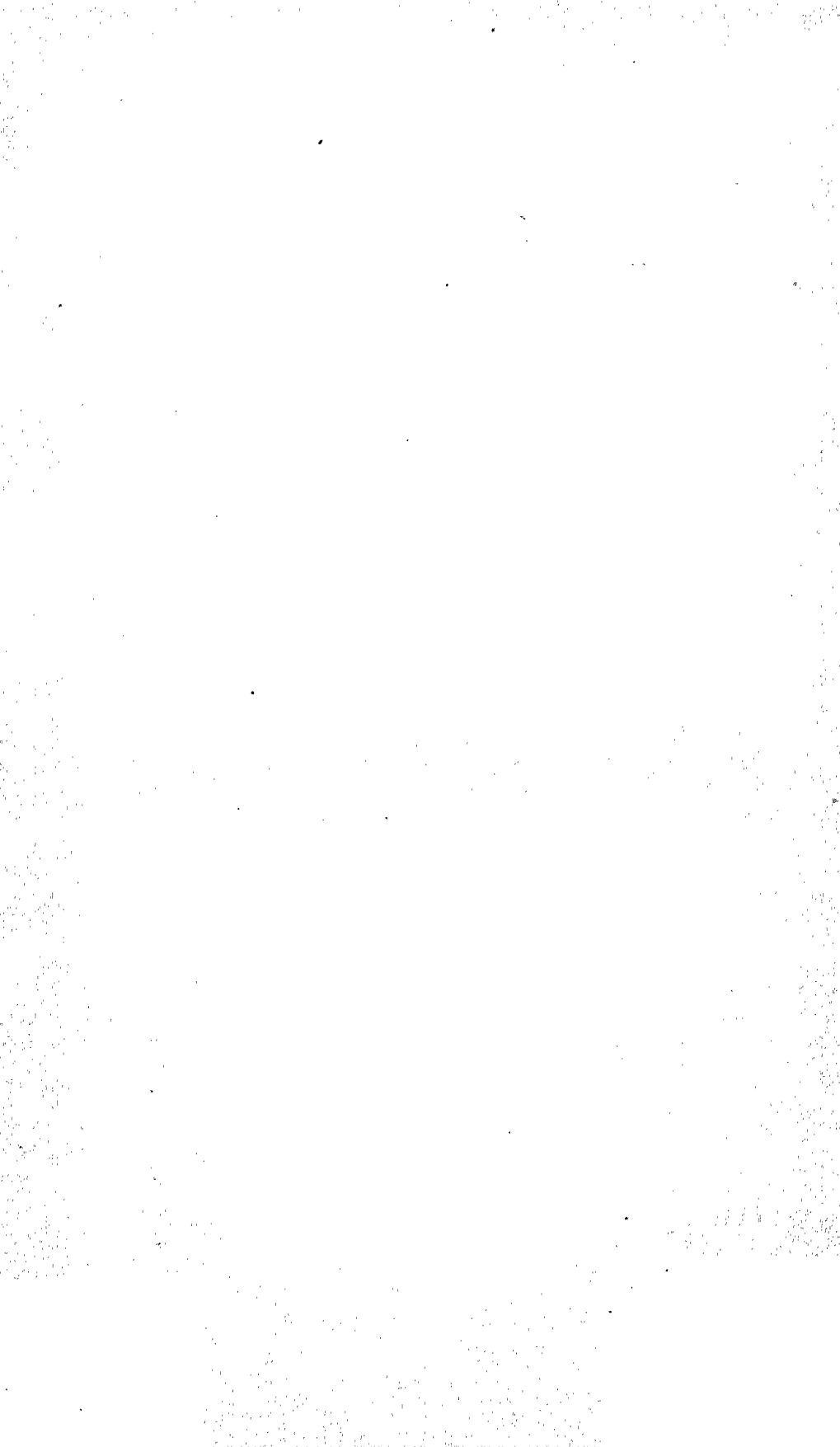
1 2 3 4 5 6 7 8 9 0



GREAT PRIMER—*New Style.*

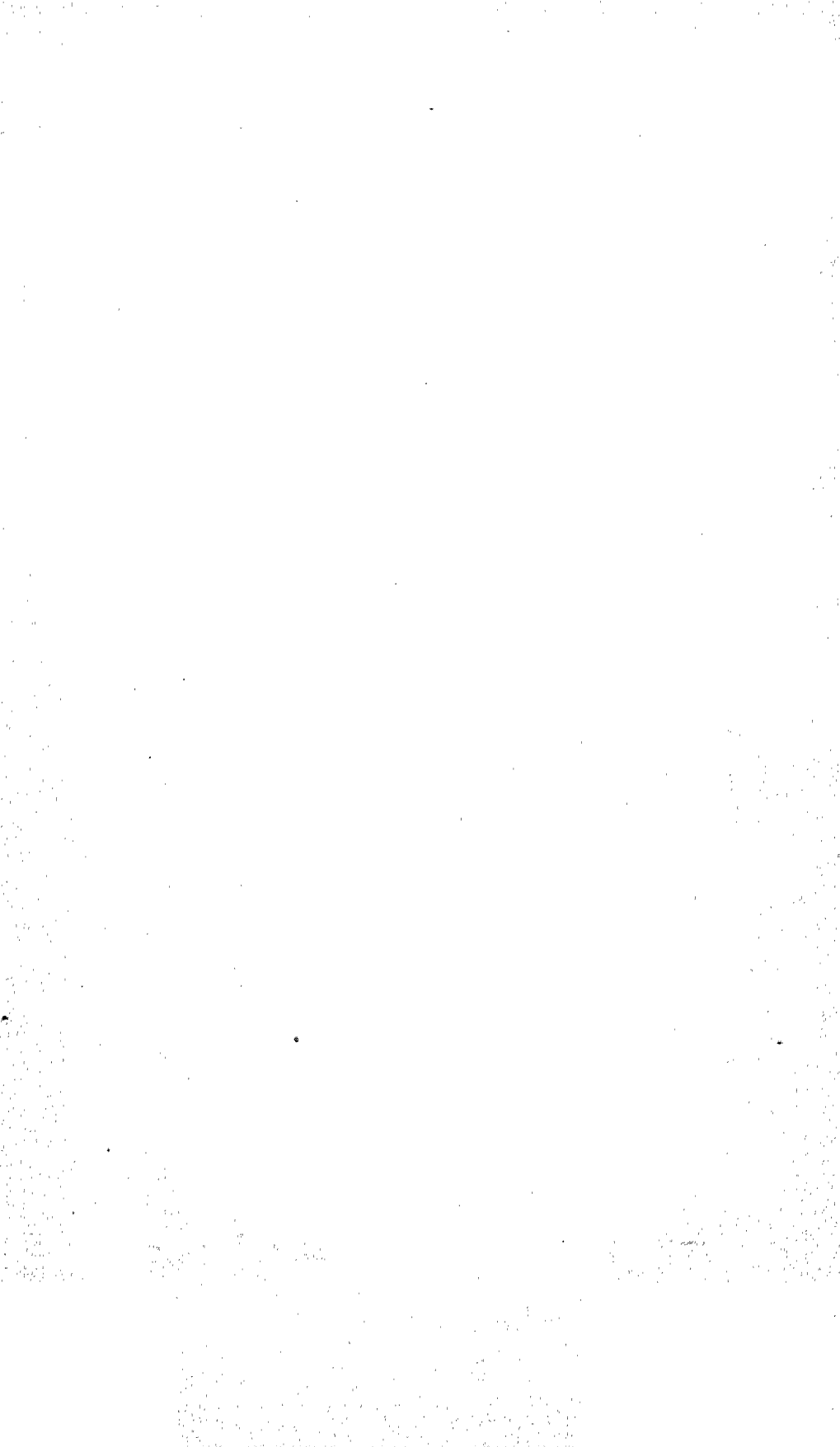
TYPOGRAPHY is the art of reproducing 101
written language or thoughts by means of
moveable type. When people talk of the
advantages of printing, they frequently
overlook the real point that is involved.
We talk about the benefits that civilization
has derived from printing. What benefit
has it conferred on the people of China,
who have known and practised the art for
ages? As long as learning was the mono-
poly of the few, the privilege of a class, it
served little better ends than to perpetu-
ate and intensify popular ignorance. So
long as writing was an accomplishment
confined to the very few, it was of slight
use as a means of promoting learning.
And as long as printing was concerned
only in the production of alphabets, play-
ing-cards, and pictures of the saints, it did
very little good indeed to the people at
large. It was the invention of *Typography*,

1 2 3 4 5 6 7 8 9 0



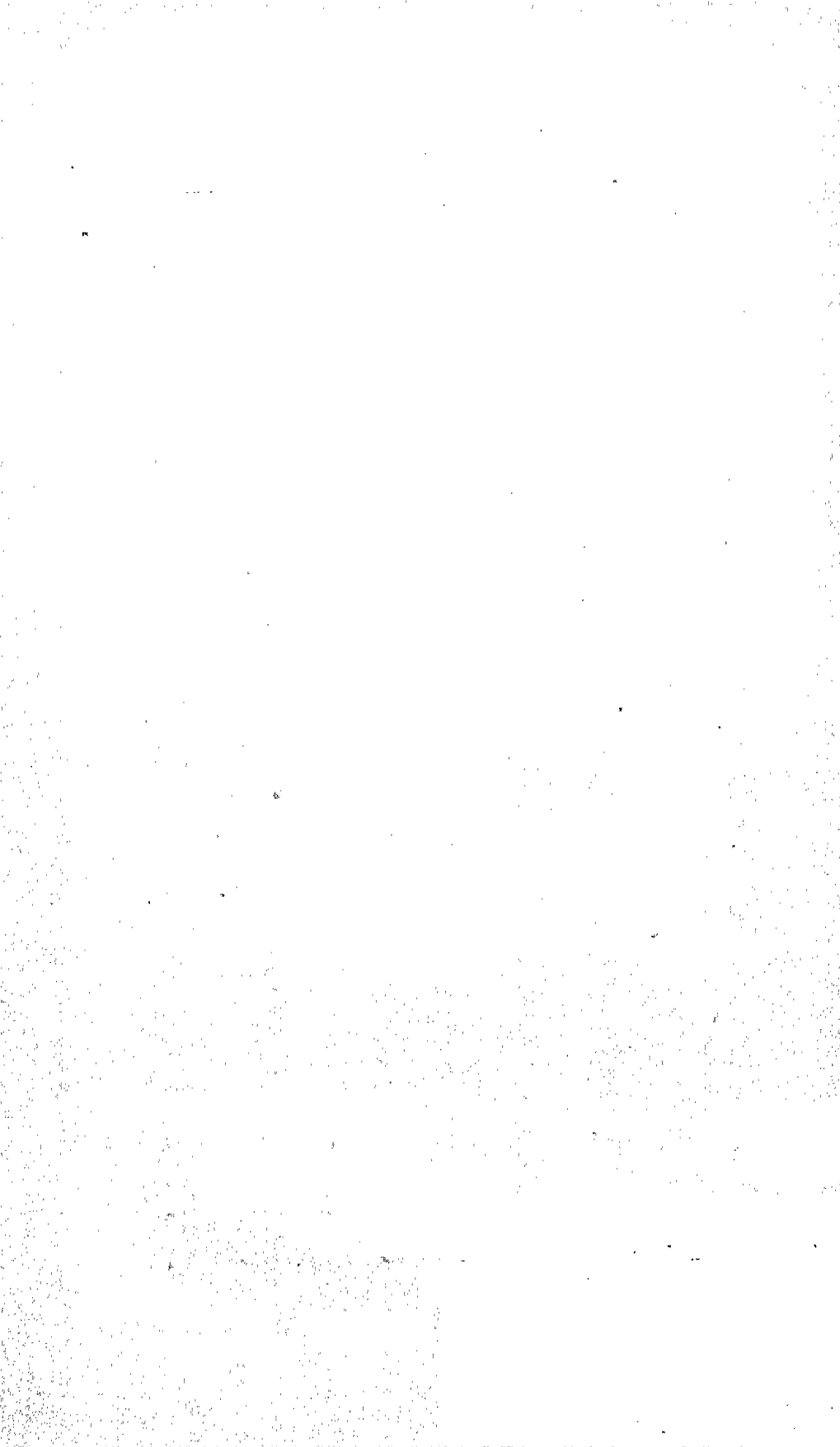
DOUBLE PICA—*New Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the advantages of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. What benefit has it conferred on the people of *China*, who have known and practised the art for ages? As long as learning was the monopoly of the few, the privilege of a class, it served little better ends than to perpetuate and intensify popular ignorance. So long as writing was an accomplishment confined to the very few, it was of slight use. A D. 1290.



2-LINE ENGLISH—*New Style.*

TYPOGRAPHY is the art of reproducing written language or thoughts by means of moveable type. When people talk of the *advantages* of printing, they frequently overlook the real point that is involved. We talk about the benefits that civilization has derived from printing. A.D. 1874.



2-LINE GREAT PRIMER.

TYPOGRAPHY is the art of re-producing written language or thoughts by means of *moveable type*. When people talk of the advantages of printing, they frequently overlook the A.D. 1536.



2-LINE DOUBLE PICA.

TYPOGRAPHY is the art of
reproducing written lan-
guage or thoughts by
means of *moveable type*.
When people A.D. 1679.

NONPAREIL ACCENTS AND SIGNS.

[illegible]

° / " \$ / R B = - + x % + # Δ □ () ● ☉ γ h :: * ∠ 4 δ ℋ Ω * ∞ ∅ ♀ ∞ ± √

Fractions (en thickness).

 $\frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{5}, \frac{2}{5}, \frac{2}{3}, \frac{3}{4}, \frac{4}{5}, \frac{7}{8}$

Split Fractions (half Nonpareil en thickness).

1 2 3 4 5 6 7 8 9 0 T U V W X Y Z

MINION ACCENTS AND SIGNS.

ἈΕΙΟΘΥ ἈΕΙΔΘΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΚΥΡΤΙ ΓΕΩΘΗ 107
 ἈΕΙΟΘΥ ἈΕΙΔΘΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΚΥΡΤΙ ΓΕ
 ἈΕΙΟΘΥ ἈΕΙΔΘΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΘΝΟ
 ἈΕΙΟΘΥ ἈΕΙΔΘΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΕΙΘΟΥ ἈΘΝΟ

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* 𠄎 ♀ 𠄎 ÷ // ♂ ✓ ±

Fractions (en thickness).

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Split Fractions (half Minion en thickness).

1 2 3 4 5 6 7 8 9 0 I N T E R N E T

BREVIER ACCENTS AND SIGNS.

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 ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅ ᐱᐅᐅᐅᐅ ᐱᐅ
 ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅ
 ᐱᐅ ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅᐅᐅᐅ ᐱᐅ

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:: * 7 4 ♂ ♀ Ω * ∞ ♀ ∞ ÷ // ♂ ✓

Fractions (en thickness).

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Split Fractions (half Brevier en thickness).

1 2 3 4 5 6 7 8 9 0 T U V W X Y Z

BOURGEOIS ACCENTS AND SIGNS.

ǎéíóú ǎëíòù ǎëíôú ǎëĩöũ ǎëĩōũ ǎëĩöŭ aknrɾ ǎõñç 109

ā ē ī ō ū à è ì ò ù á é í ó ú ä ë ÿ ö ü ã ē ī ō ũ ă ę ĭ ǫ ŷ a k n r t š ō ŋ q

Á É Í Ó Ú À È Ì Ò Û Â Ê Ì Ò Û Ã Ë Ì Ò Û Ñ Ç

Á È Í Ó Ú À Ë Ì Ò Û Â Ê Î Ó Û Ã Æ Ĩ Œ Ů Ç

$\bar{A} \bar{E} \bar{I} \bar{O} \bar{U} \quad \bar{A} \bar{E} \bar{I} \bar{O} \bar{U} \quad \bar{A} \bar{E} \bar{I} \bar{O} \bar{U} \quad \bar{A} \bar{E} \bar{I} \bar{O} \bar{U} \quad \bar{X} \bar{O}$

° ' " / \$ R s R ÷ - = + × % " Δ □ () ● ⊞ γ ℏ ∴ × ∠

\mathcal{U} \mathfrak{H} \mathbb{H} Ω \ast \mathfrak{W} \mathfrak{Y} \mathfrak{X} \div \parallel \circ \checkmark \pm



Fractions (en thickness).

$$\frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{8}, \frac{3}{8}, \frac{3}{4}, \frac{5}{8}, \frac{7}{8}$$

Split Fractions (half Bourgeois en thickness).

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

LONG PRIMER ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û ã ë ï õ ü ǣ ē ī ō ū ȳ

ă ă ĩ ö ŭ a k n r t t ã õ ñ ç

á é í ó ú à è ì ò ù Ą ć í ó ů ä ë î ö ü ǎ ě ĭ ō ů

ǎ ě ĭ ǫ ů ą k n r t ă ǒ ñ ç

À Ê Ì Ó Ù Ä Æ Ì Ò Û Â Ë Ì Ò Û Ã Æ Ì Ò Û

Ā Ē Ī Ō Ū Ă Ŏ Ń Ć

À É Í Ó Ú À È Ì Ò Ù Á Ê Î Ñ Ä Ë Ì Ö Ü Å Æ Ì Ö Ü Ñ Ç

Ä E I Ö U Ä E I Ö U Ä E I Ö U Ä E I Ö U

$\bar{A} \bar{E} \bar{I} \bar{O} \bar{U} \quad \bar{A} \bar{O} \bar{N} \bar{Q}$

A E I O U A O N Q
 f f f / \$ R r R - = + x % " Δ □ () ● ⊗ r h :: ✕

7 7 ♀ H Q * ≡ ♀ ♀ ÷ // ♂ ✓ ± ☉

Fractions (en thickness).

$$\frac{1}{2}, \frac{1}{3}, \frac{1}{4}, \frac{1}{5}, \frac{2}{3}, \frac{3}{4}, \frac{3}{5}, \frac{5}{6}, \frac{7}{8}$$

Split Fractions (half Long Primer on thickness).

1 2 3 4 5 6 7 8 9 0

1 2 3 4 5 6 7 8 9 0

SMALL PICA ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü ã ã i ò ù III
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 ǻ ǻ i ǫ ü ą ą n r t ǻ ǻ
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 Ā Ē Ī Ō Ū Ā Ō Ñ Ç
 Á É Í Ó Ú À È Ì Ò Ù Â Ê Î Ô Û Ä Ë Ì Ö Ü Ã Æ I Ò Ù
 Ā Ē Ī Ō Ū Ā Ē Ī Ō Ū Ā Ē Ī Ō Ū Ā Ē Ī Ō Ū
 Ā Ē Ī Ō Ū Ñ

° ' " / \$ R s R - = + × % ÷ " Δ □ () ● ☉
 r ʔ :: ✕ ∠ ʔ ♂ ♀ Ω ✕ ∞ ♀ ∞ ÷ ∥ ∅ √ ±

Fractions (en thickness).

 $\frac{1}{2} \frac{1}{3} \frac{1}{4} \frac{1}{5} \frac{2}{3} \frac{2}{4} \frac{3}{5} \frac{4}{5}$

Split Fractions (half Small Pica en thickness).

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0

PICA ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü II2
 ă ǣ ǫ ǫ ǎ ǝ ǐ ǒ ǔ ą ą n r t ǻ ǿ ǹ ç
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 Ā Ē Ī Ō Ū Ā Ō Ñ Ç
 Á É Í Ó Ú À È Ì Ò Ù Â Ê Î Ô Û Ä Ë Ì Ö Ü Ã Æ I Ò Ù
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 Ā Ē Ī Ō Ū Ñ

° ' " / \$ R s R - = + × % ÷ " ∇ □ () ● ☉
 ʔ :: ✕ ∠ ʔ ♂ ♀ Ω ✕ ∞ ♀ ∞ ÷ ∥ ∅ √ ±

Fractions (en thickness).

 $\frac{1}{2} \frac{1}{4} \frac{1}{3} \frac{1}{5} \frac{2}{3} \frac{3}{4} \frac{3}{5} \frac{5}{8}$

Split Fractions (half Pica en thickness).

1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9

ENGLISH ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü **II3**

ā ē ī ō ū ă ę ĭ ǫ ŭ ã õ ñ ç

á é í ó ú à è ì ò ù á ê î ó ú ä ë ï ö ü

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° ' " / \$ R - = + × % ÷

Fractions (en thickness).

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GREAT PRIMER ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û ä ë ï ö ü **II4**

ā ē ī ō ū ă ę ĭ ǫ ŭ ã õ ñ ç

á é í ó ú à è ì ò ù á ê î ó ú ä ë ï ö ü

ā ē ī ō ū ă ę ĭ ǫ ŭ ã õ ñ ç

° ' " / \$ R %

Fractions (en thickness).

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{7}{8}$

DOUBLE PICA ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û 115

ä ë ï ö ü ñ ç

á é í ó ú à è ì ò ù á é í ó ú ä ë ï ö ü

ñ ç \$ /

Fractions (en thickness).

$\frac{1}{2}$ $\frac{1}{3}$ $\frac{1}{4}$ $\frac{1}{8}$ $\frac{2}{3}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{5}{8}$ $\frac{7}{8}$

2-LINE GREAT PRIMER ACCENTS AND SIGNS.

á é í ó ú à è ì ò ù â ê î ô û 116

ä ë ï ö ü ñ

á é í ó ú à è ì ò ù á é í ó ú

ä ë ï ö ü ñ /

Nonpareil Titling Condensed.

GEOGRAPHICAL SKETCHES AND ROMANCE LITERATURE OF THE EIGHTEENTH CENTURY 117
1 2 3 4 5 6 7 8 9 0

2-line Diamond Titling Condensed.

RECOLLECTIONS OF A THREE YEARS' RESIDENCE IN CHINA 118
1 2 3 4 5 6 7 8 9 0

2-line Pearl Titling Condensed.

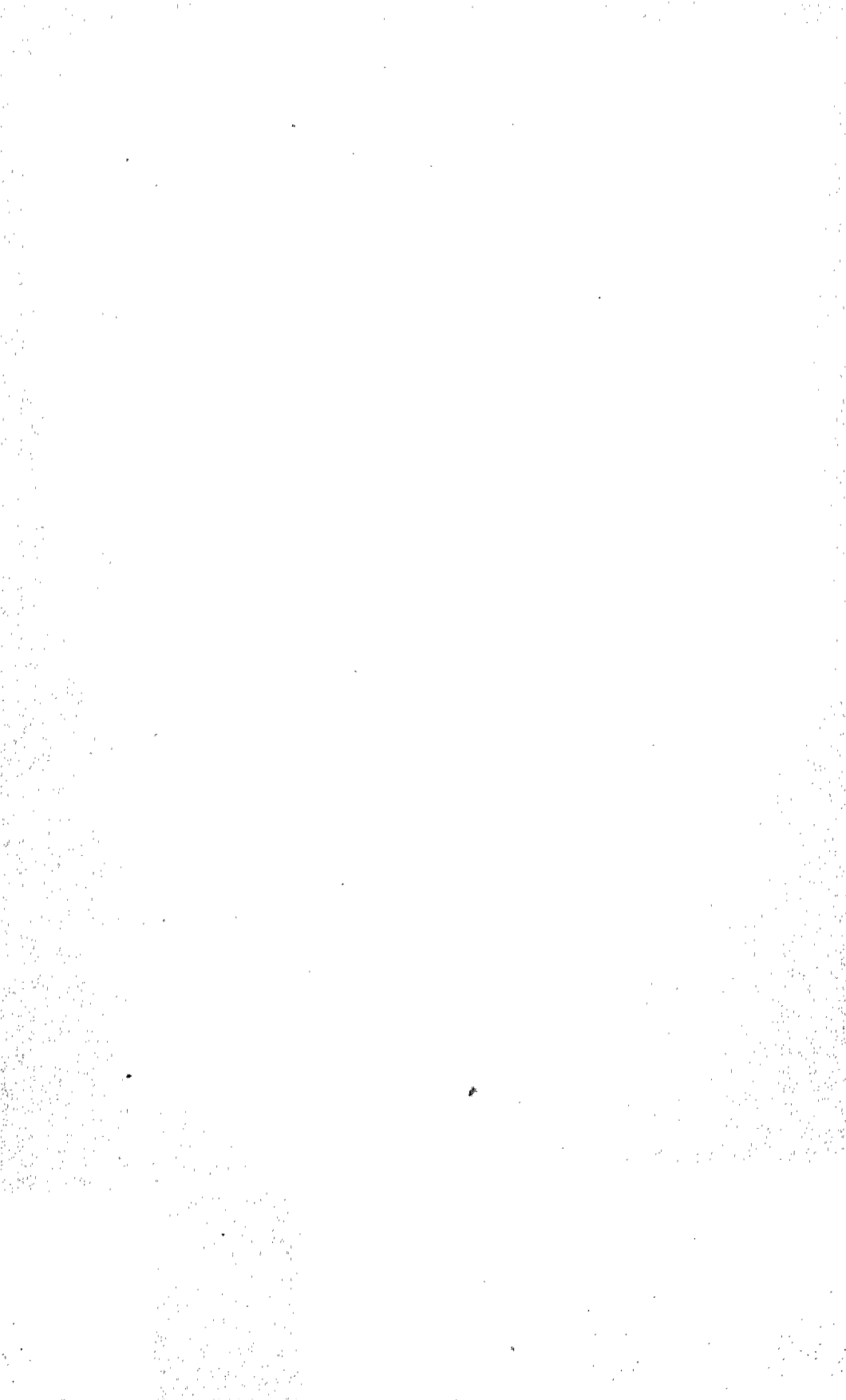
EXPEDITION TO THE ZAMBESI AND ITS TRIBUTARIES 119
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2-line Nonpareil Titling Condensed.

TRAVELS IN HUNGARY AND TRANSYLVANIA 120
1 2 3 4 5 6 7 8 9 0

2-line Minion Titling Condensed.

ADVENTURES IN THE AUSTRALIAN BUSH 121
1 2 3 4 5 6 7 8 9 0



2-line Brevier Titling Condensed.

JOURNEY ACROSS THE HIMALAYAS 122

1 2 3 4 5 6 7 8 9 0

2-line Bourgeois Titling Condensed.

LIFE IN THE CANADIAN FORESTS 123

1 2 3 4 5 6 7 8 9 0

2-line Long Primer Titling Condensed.

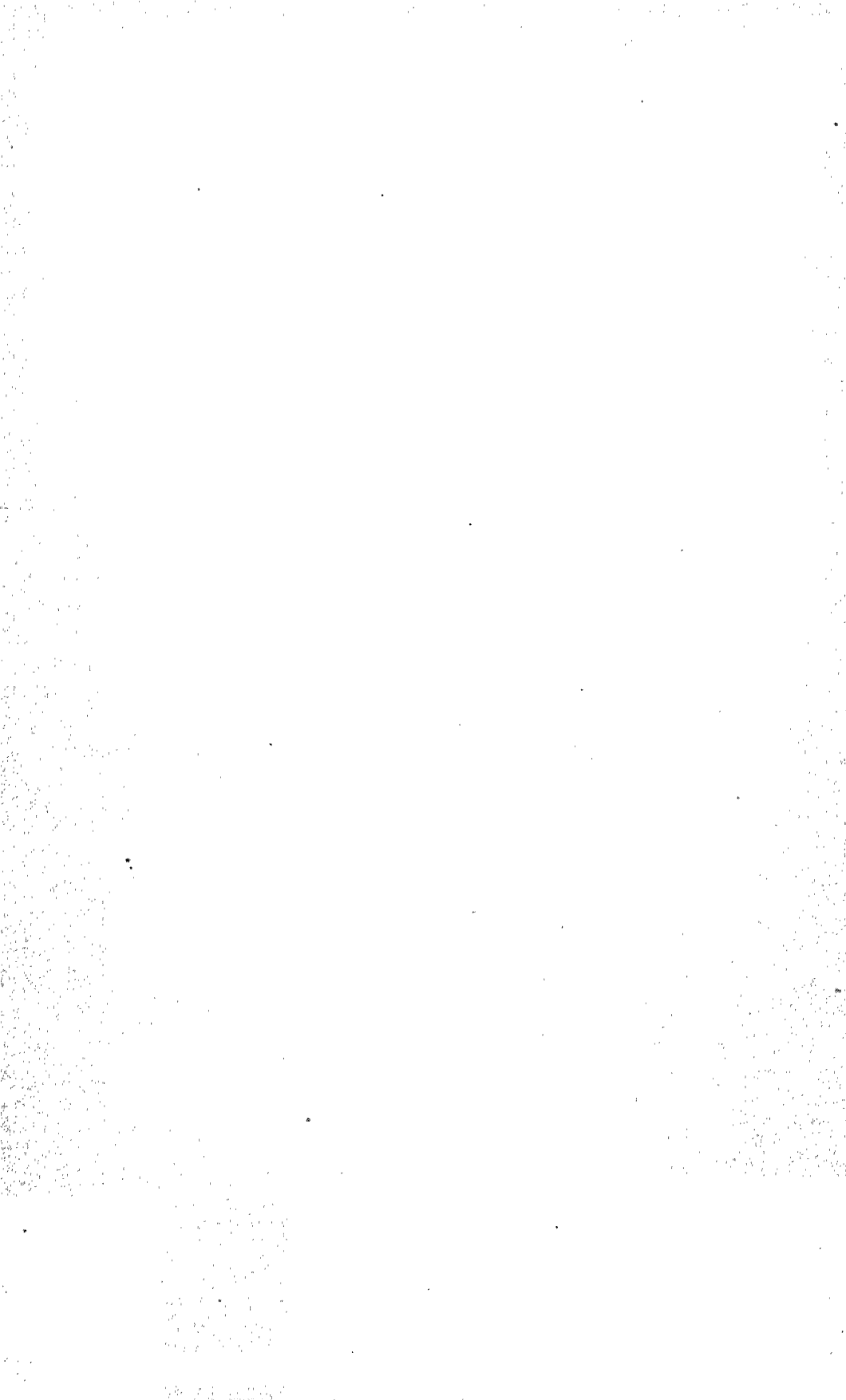
SUMMER RAMBLES IN SWEDEN 124

1 2 3 4 5 6 7 8 9 0

2-line Small Pica Titling Condensed.

REMINISCENCES OF BELLINI 125

1 2 3 4 5 6 7 8 9 0



2-line Pica Titling Condensed.

MONUMENTS OF NINEVEH 126
1234567890

2-line English Titling Condensed.

LITERATURE OF ITALY 127
1234567890

2-line Great Primer Titling Condensed.

TRAVELS IN SPAIN 128
1234567890

2-line Double Pica Titling Condensed.

CENTRAL ASIA 129
1234567890

2-line Pearl Titling Medium.

RAMBLES AMONG THE VALLEYS OF PIEDMONT 130

1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Titling Medium.

UNIVERSITY LIFE IN MODERN ATHENS 131

1 2 3 4 5 6 7 8 9 0

2-line Minion Titling Medium.

THROUGH SPAIN TO THE SAHARA 132

1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Medium.

A SUMMER IN THE PYRENEES 133

1 2 3 4 5 6 7 8 9 0

2-line Bourgeois Titling Medium.

LETTERS FROM THE TIBER 134

1 2 3 4 5 6 7 8 9 0

2-line Long Primer Titling Medium.

AT HOME ON FURLOUGH 135
1234567890

2-line Small Pica Titling Medium.

A WINTER IN ALGIERS 136 ✓
1234567890

2-line Pica Titling Medium.

SCENES ON THE NILE 137
1234567890

2-line English Titling Medium.

ROUTES IN EGYPT 138
1234567890

2-line Pearl Titling Bold.

RURAL SKETCHES IN SOUTH AUSTRALIA 139
1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Titling Bold.

HISTORIC RESEARCHES IN MEXICO 140
1 2 3 4 5 6 7 8 9 0

2-line Minion Titling Bold.

STATELY HOMES OF ENGLAND 141
1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Bold.

ACROSS THE GREAT ANDES 142
1 2 3 4 5 6 7 8 9 0

2-line Bourgeois Titling Bold.

CRUISE IN THE LEVANT 143
1 2 3 4 5 6 7 8 9 0

2-line Long Primer Titling Bold.

JOURNEY TO MECCA 144
1 2 3 4 5 6 7 8 9 0

2-line Small Pica Titling Bold.

TOUR IN GERMANY 145
1234567890

2-line Pica Titling Bold.

SCENES IN EGYPT 146
1234567890

2-line English Titling Bold.

RIDE TO KHIVA 147
1234567890

2-line Great Primer Titling Bold.

SUEZ CANAL 148
1234567890

2-line Double Pica Titling Bold.

SCOTLAND 149
1234567890

Long Primer Ionic.

THE RAJPUTANA STATE RAILWAY.

150

His Highness the Maharaja of Patiala has favoured the

1 2 3 4 5 6 7 8 9 0

Long Primer Ionic—on *Small Pica* body.

OFFICE OF DIRECTOR GENERAL

151

A large import, direct from London, of all commercial

1 2 3 4 5 6 7 8 9 0

Pica Ionic.

PUBLIC WORKS DEPARTMENT

152

The East Indian Railway Company has a great

1 2 3 4 5 6 7 8 9 0

Nonpareil Condensed Antique.

PRINTING is the art preservative of all arts ; but this phrase conveys a totally inadequate 153
1 2 3 4 5 6 7 8 9 0

Brevier Condensed Antique.

PRINTING is the art preservative of all arts ; but this phrase conveys a total- 154
1 2 3 4 5 6 7 8 9 0

Long Primer Condensed Antique.

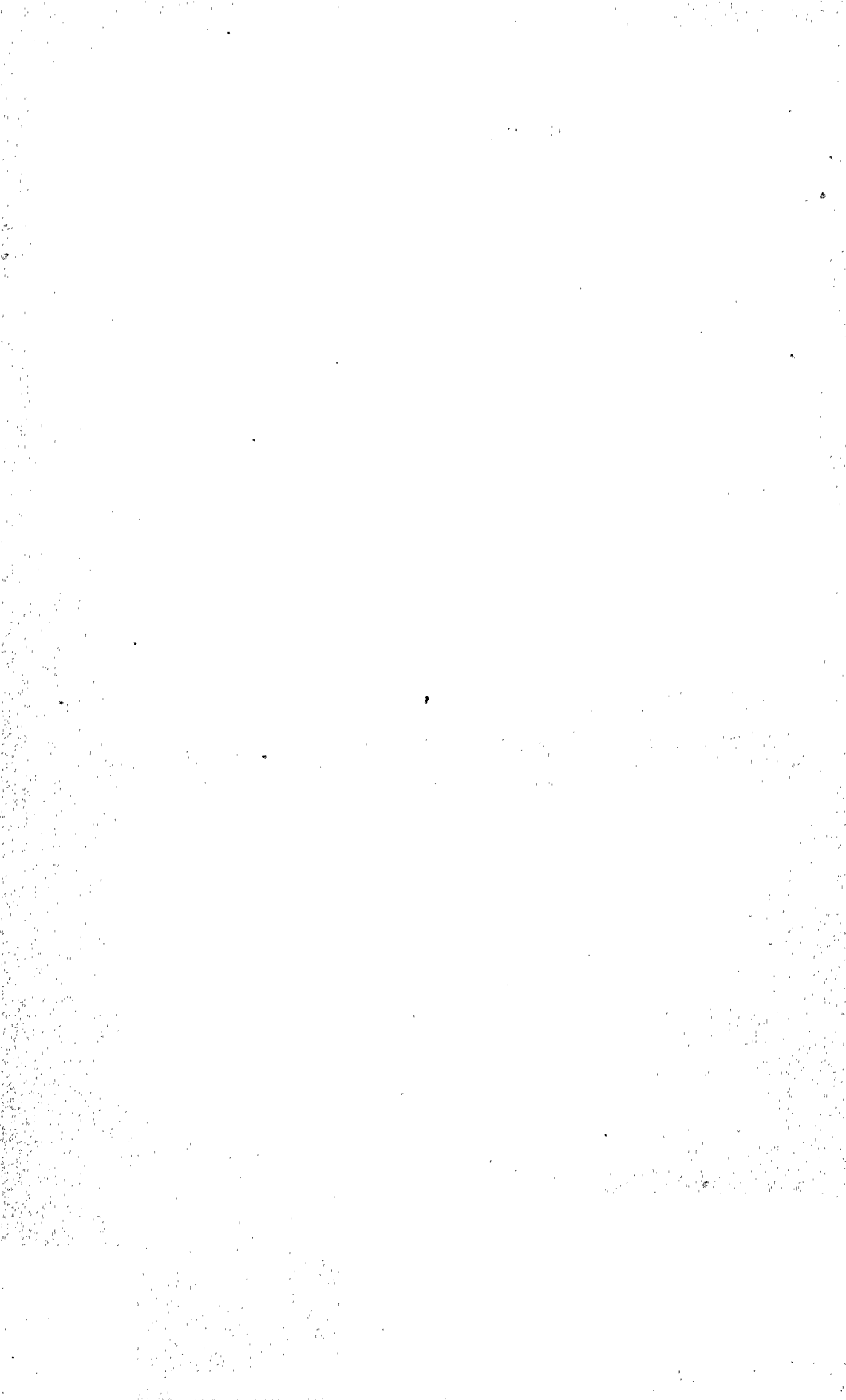
PRINTING is the art preservative of all arts ; but this phrase con- 155
1 2 3 4 5 6 7 8 9 0

Pica Condensed Antique.

PRINTING is the art preservative of all arts ; but 156
1 2 3 4 5 6 7 8 9 0

Great Primer Condensed Antique.

PRINTING is the art preservative of 157
1 2 3 4 5 6 7 8 9 0



~~2-line Small~~ Pica Condensed Antique.

PRINTING is the art preservative 158
1 2 3 4 5 6 7 8 9 0

2-line English Condensed Antique.

PRINTING is the art pre- 159
1 2 3 4 5 6 7 8 9 0

2-line Great Primer Condensed Antique.

PRINTING is the art 160
1 2 3 4 5 6 7 8 9 0

2-line Double Pica Condensed Antique.

PRINTING is the 161
1 2 3 4 5 6 7 8 9 0

4-line Pica Condensed Antique.

Head Office. 162
1890

5-line Pica Condensed Antique.

Christmas 163
1890

6-line Pica Condensed Antique.

Sweden 164
1890

Nonpareil Antique.

PRINTING is the art preservative of all arts; but this phrase conveys a 165
1 2 3 4 5 6 7 8 9 0

Minion Antique.

PRINTING is the art preservative of all arts; but this phrase con- 166
1 2 3 4 5 6 7 8 9 0

*
Minion Antique—on Brevier body.

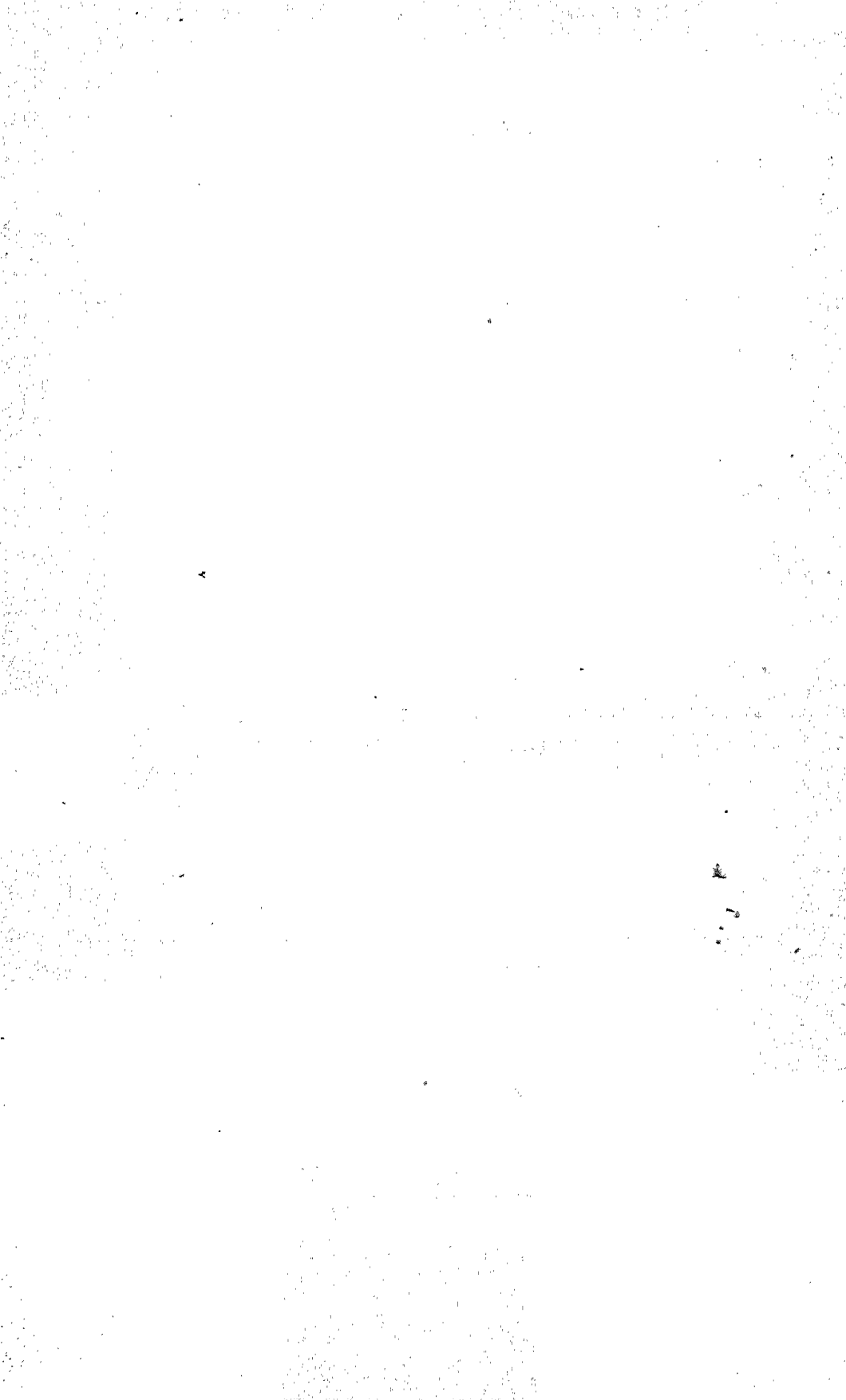
PRINTING is the art preservative of all arts; but this phrase con- 167
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Brevier Antique.

PRINTING is the art preservative of all arts; but this phrase 168
1 2 3 4 5 6 7 8 9 0

Brevier Antique—on Bourgeois body.

PRINTING is the art preservative of all arts; but this phrase 169
1 2 3 4 5 6 7 8 9 0



Long Primer Antique.

PRINTING is the art preservative of all arts ; but 170
1 2 3 4 5 6 7 8 9 0

Pica Antique.

PRINTING is the art preservative of all arts ; 171
1 2 3 4 5 6 7 8 9 0

Great Primer Antique No. 1.

PRINTING is the art preservative of 172
1 2 3 4 5 6 7 8 9 0

Great Primer Antique No. 2.

PRINTING is the art preservative of 173
1 2 3 4 5 6 7 8 9 0

2-line Pica Antique.

PRINTING is the art pre- 174
1 2 3 4 5 6 7 8 9 0

2-line Great Primer Antique.

PRINTING is the ¹⁷⁵
1234567890

2-line Double Pica Antique.

PRINTING is ¹⁷⁶
1234567890

4-line Pica Antique.

PRINTING is ¹⁷⁷
1234567890

8-line Pica Antique.

178

Pearl Sans-Serif—on Nonpareil body.

TWO YEARS' CRUISE OFF TERRA DEL FUEGO, THE FALKLAND ISLANDS, PATAGONIA, AND IN THE RIVER 179
1 2 3 4 5 6 7 8 9 0

Nonpareil Sans-Serif.

JOURNAL OF A MILITARY RECONNAISSANCE FROM SANTA FE' TO THE NAVAJO COUNTRY 180
1 2 3 4 5 6 7 8 9 0

Brevier Sans-Serif.

SUMMER RAMBLES IN THE FORESTS AND MOUNTAINS OF SWITZERLAND 181
1 2 3 4 5 6 7 8 9 0

2-line Pearl Sans-Serif.

FOUR YEARS OF FOREST AND PRAIRIE LIFE IN SOUTH BRAZIL 182
1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Sans-Serif.

CHAMOIS HUNTING IN THE MOUNTAINS OF SAVOY 183
1 2 3 4 5 6 7 8 9 0

2-line Brevier Sans-Serif.

CLEANINGS FROM THE DESERTS OF ARABIA 184
1234567890

2-line Bourgeois Sans-Serif.

SUNNY MEMORIES OF FOREIGN LANDS 185
1234567890

2-line Small Pica Sans-Serif.

TOUR IN THE RHINE PROVINCES 186
1234567890

2-line Pica Sans-Serif.

A NOOK IN THE APENNINES 187
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2-line English Sans-Serif.

SKETCHES IN ROUMELIA 188
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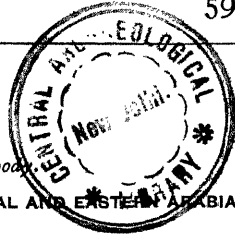
2-line Great Primer Sans-Serif.

SCENES IN PALMYRA 189
1234567890

2-line Double Pica Sans-Serif.

TRAVELS IN PERU 190
1234567890





Pearl Grotesque—on Nonpareil body.

NARRATIVE OF A YEAR'S JOURNEY THROUGH CENTRAL AND EASTERN ARABIA

191

1 2 3 4 5 6 7 8 9 0

Nonpareil Grotesque.

WAYFARING SKETCHES IN THE MOUNTAINS OF ANDALUSIA 192

1 2 3 4 5 6 7 8 9 0

Brevier Grotesque.

SKETCHES OF OLD TIMES AND DISTANT CLIMES 193

1 2 3 4 5 6 7 8 9 0

2-line Pearl Grotesque.

TRAVELS AND RESEARCHES IN CRETE 194

1 2 3 4 5 6 7 8 9 0

2-line Nonpareil Grotesque.

ASCENT OF THE MATTERHORN 195

1 2 3 4 5 6 7 8 9 0

2-line Brevier Grotesque.

ANECDOTES OF CAMP LIFE 196
1234567890

2-line Bourgeois Grotesque.

SCENERY OF THE TYROL 197
1234567890

2-line Small Pica Grotesque.

RAMBLES IN CORSICA 198
1234567890

2-line Pica Grotesque.

GLANCE AT SINDH 199
1234567890

2-line English Grotesque.

LIFE IN ICELAND 200
1234567890

2-line Great Primer Grotesque.

GYA RAILWAY 201
1234567890

2-line Double Pica Grotesque.

NORWAY & 202
1890

Brevier Extended.

THE EAST INDIAN RAILWAY DOES 203
1234567890

2-line Pearl Extended.

MORAL PHILOSOPHY, OR THE 204
1234567890

2-line Nonpareil Extended.

WHEN A EUROPEAN IS 205
1234567890

2-line Brevier Extended.

PACKAGES OF ALL 206
1234567890

2-line Long Primer Extended.

FORT WILLIAM 207
1234567890

Nonpareil Black No. 2.

The public functionaries or departments in London which have accounts with the London 208

1 2 3 4 5 6 7 8 9 0

Brevier Black No. 2.

The public functionaries or departments in London which have accounts with 209

1 2 3 4 5 6 7 8 9 0

Long Primer Black No. 4.

The public functionaries or departments in London which have 210

1 2 3 4 5 6 7 8 9 0

Pica Black No. 2.

The public functionaries or departments in London with 211

1 2 3 4 5 6 7 8 9 0

English Black No. 2.

The public functionaries or departments in London 212

1 2 3 4 5 6 7 8 9 0

Great Primer Black No. 2.

The public functionaries or departments in 213
1234567890

Double Pica Black No. 2.

The public functionaries or depart- 214
1234567890

2-line English Black No. 2.

The public functionaries or 215
1234567890

2-line Great Primer Black No. 2.

The public functionaries 216
1234567890

Great Primer Black No. 3.

The public functionaries or departments in 217

Double Pica Black No. 3.

The public functionaries or depart 218

2-line English Anglo-Saxon Black No. 1.

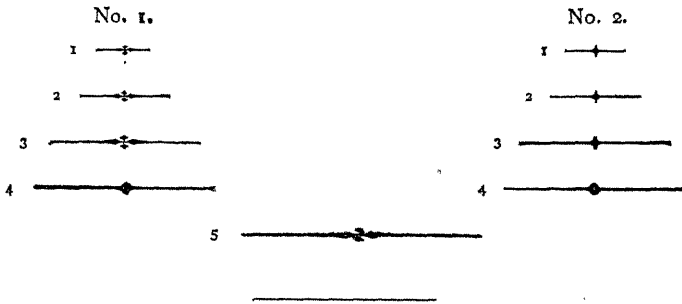
The public functionaries or depart- 219

2-line Great Primer Anglo-Saxon Black No. 1.

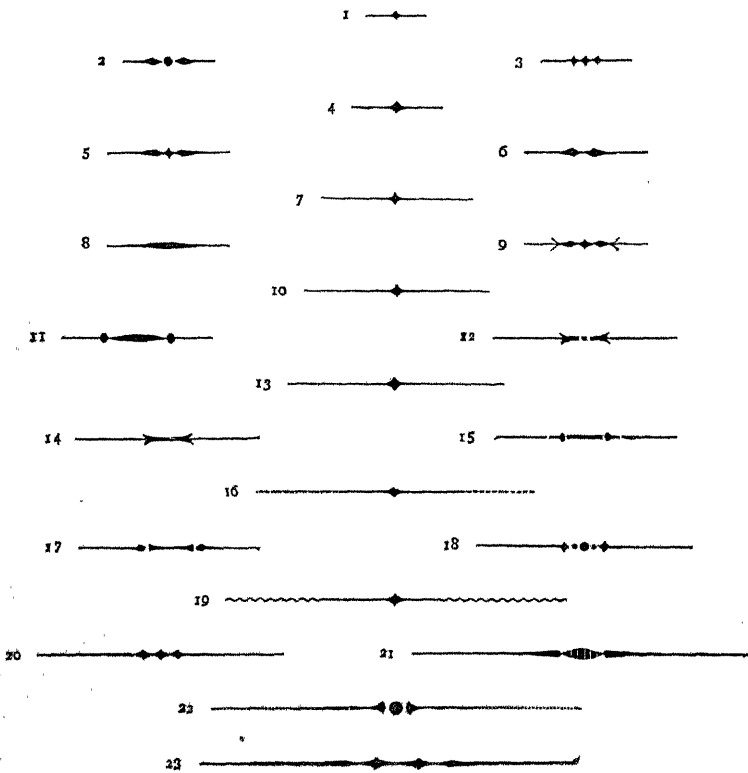
The public functionaries 220



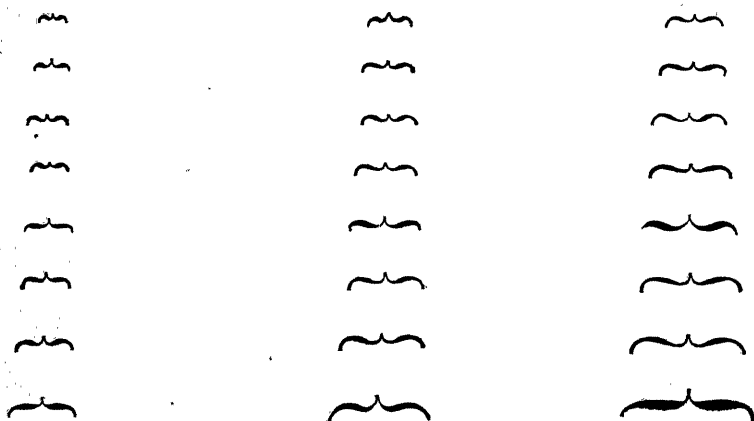
ORNAMENTAL METAL RULES.



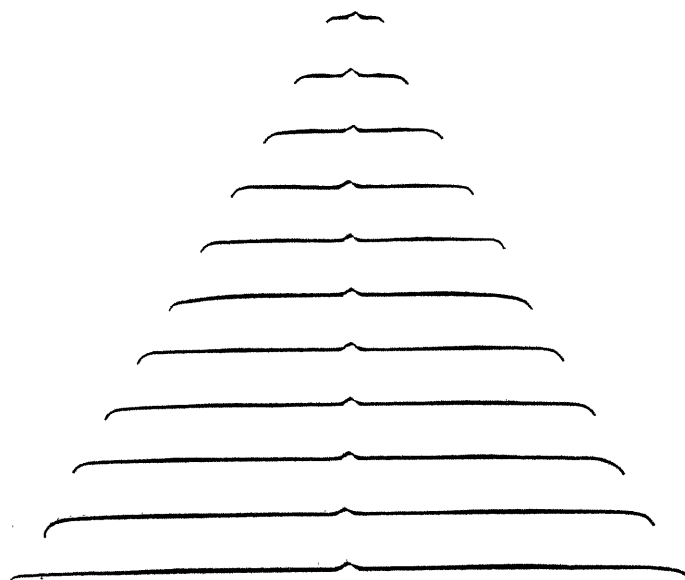
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METAL BRACES.

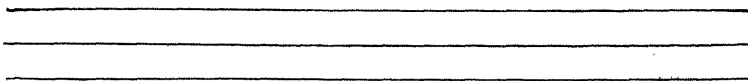


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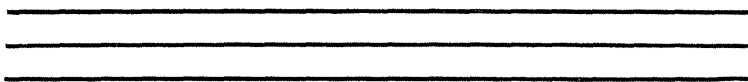


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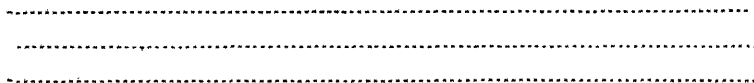
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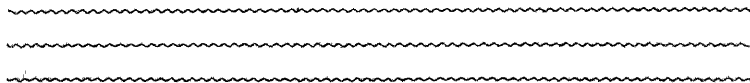
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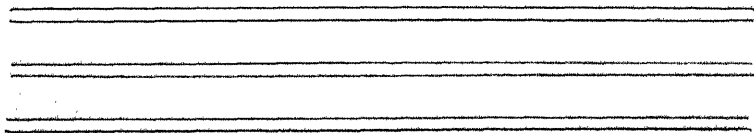
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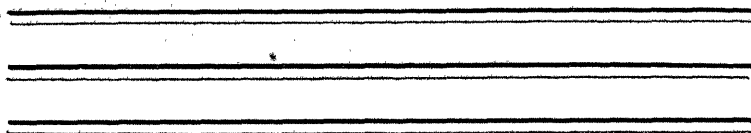
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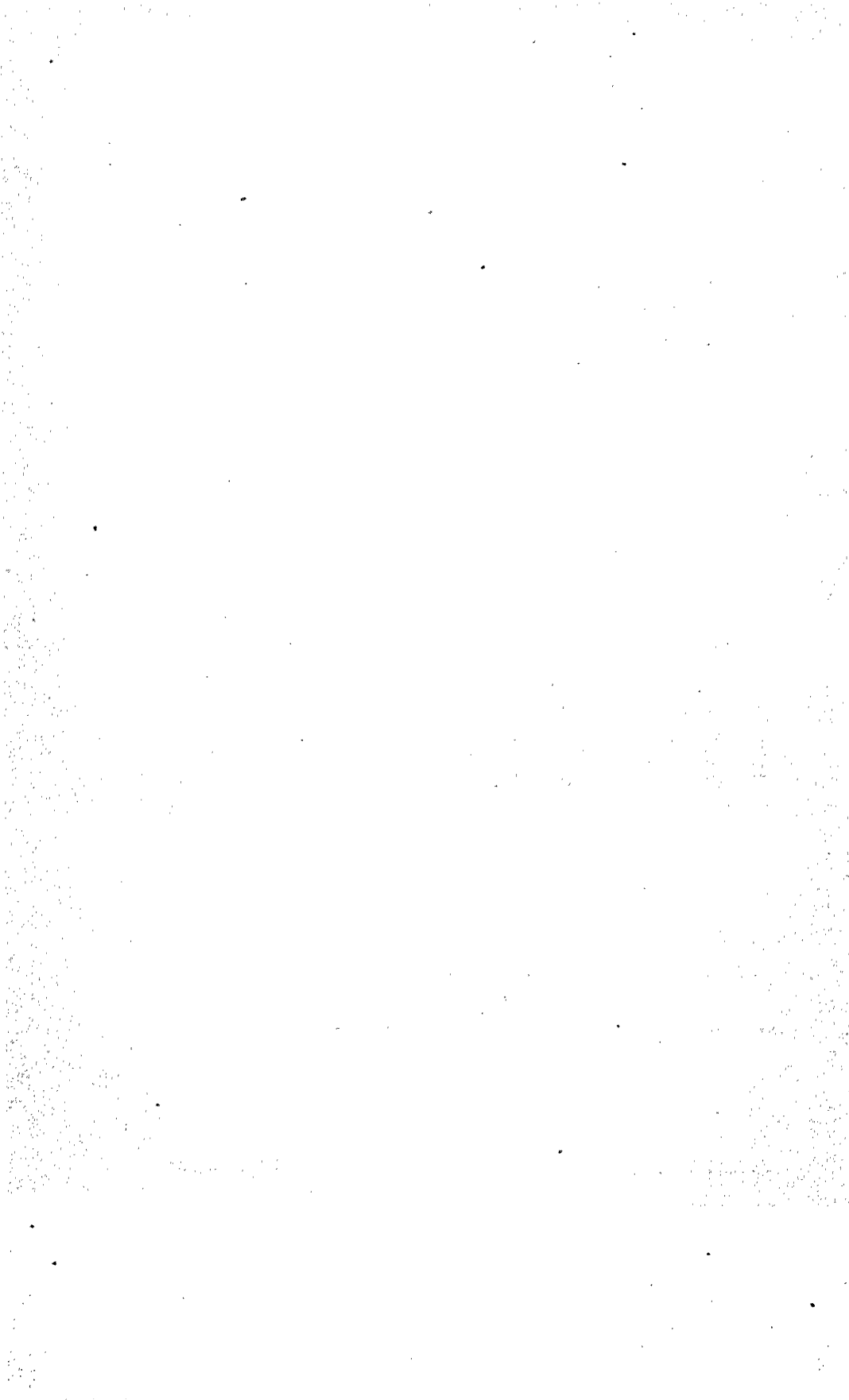


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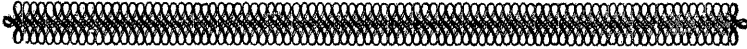
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CHEQUES.

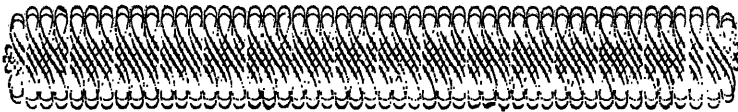
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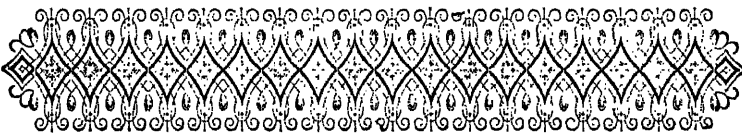
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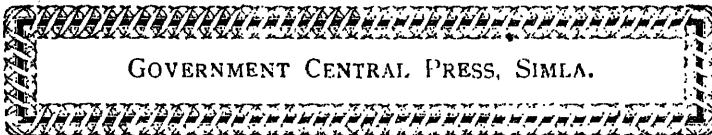
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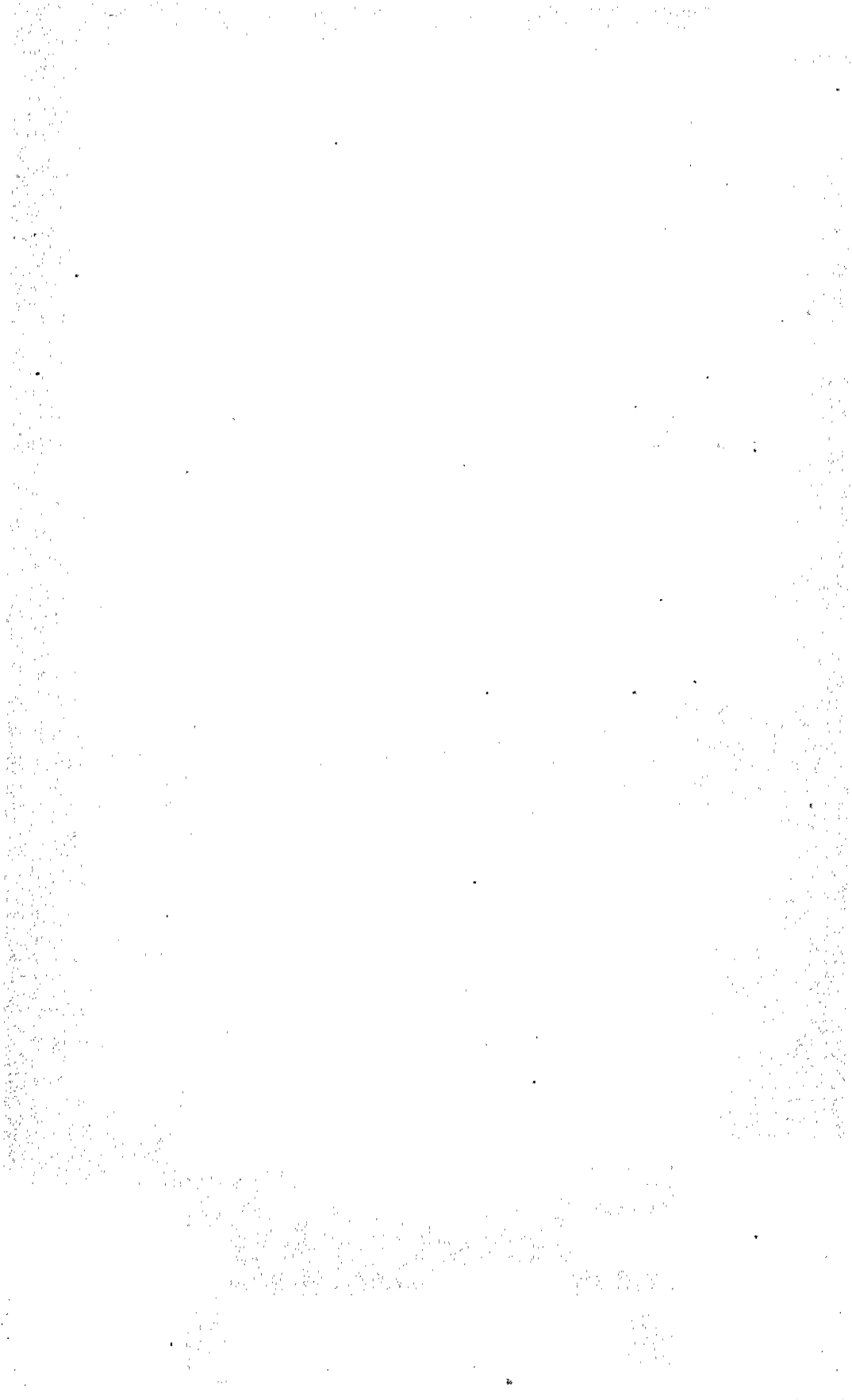


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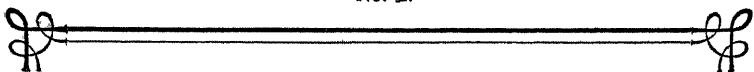


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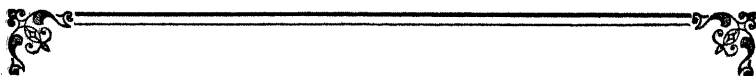
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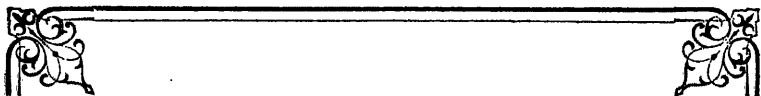
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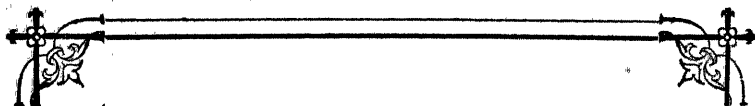
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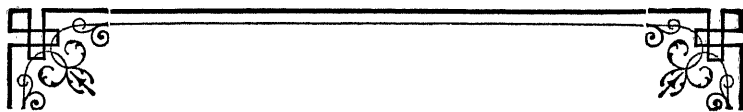
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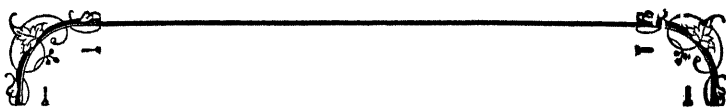
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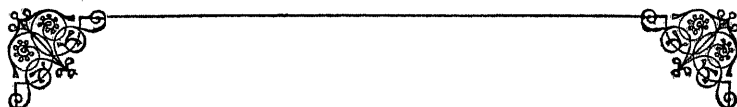
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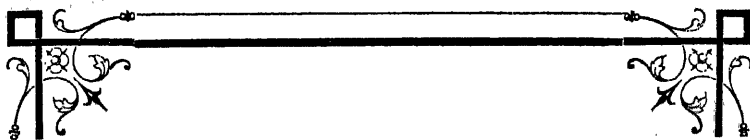
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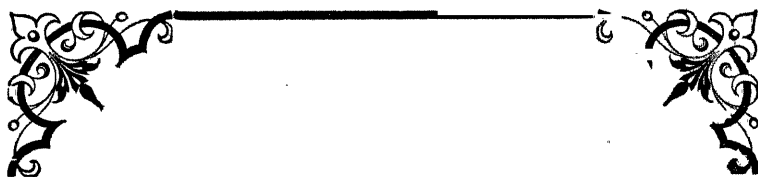
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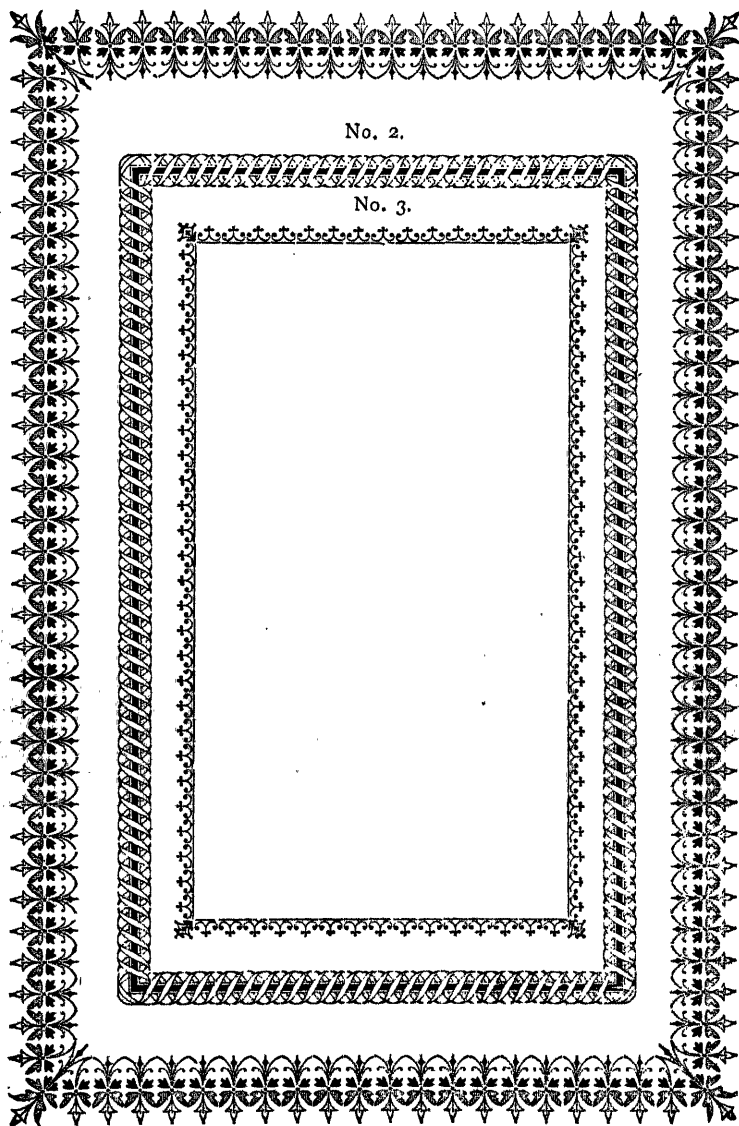


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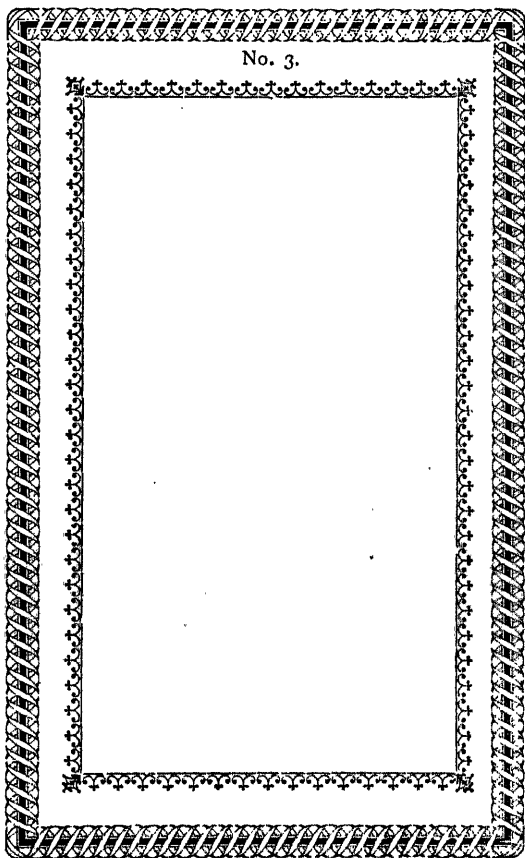


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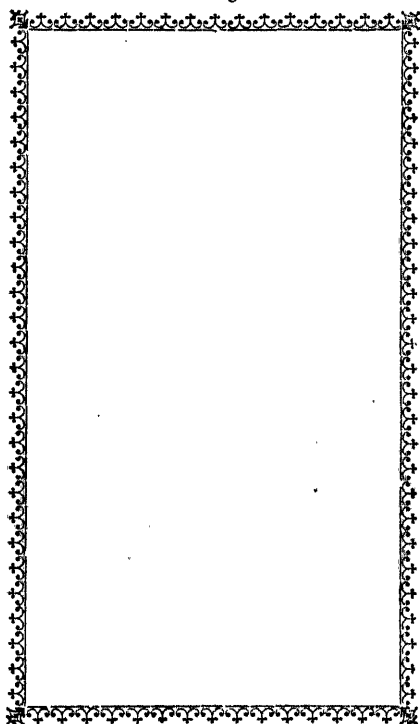
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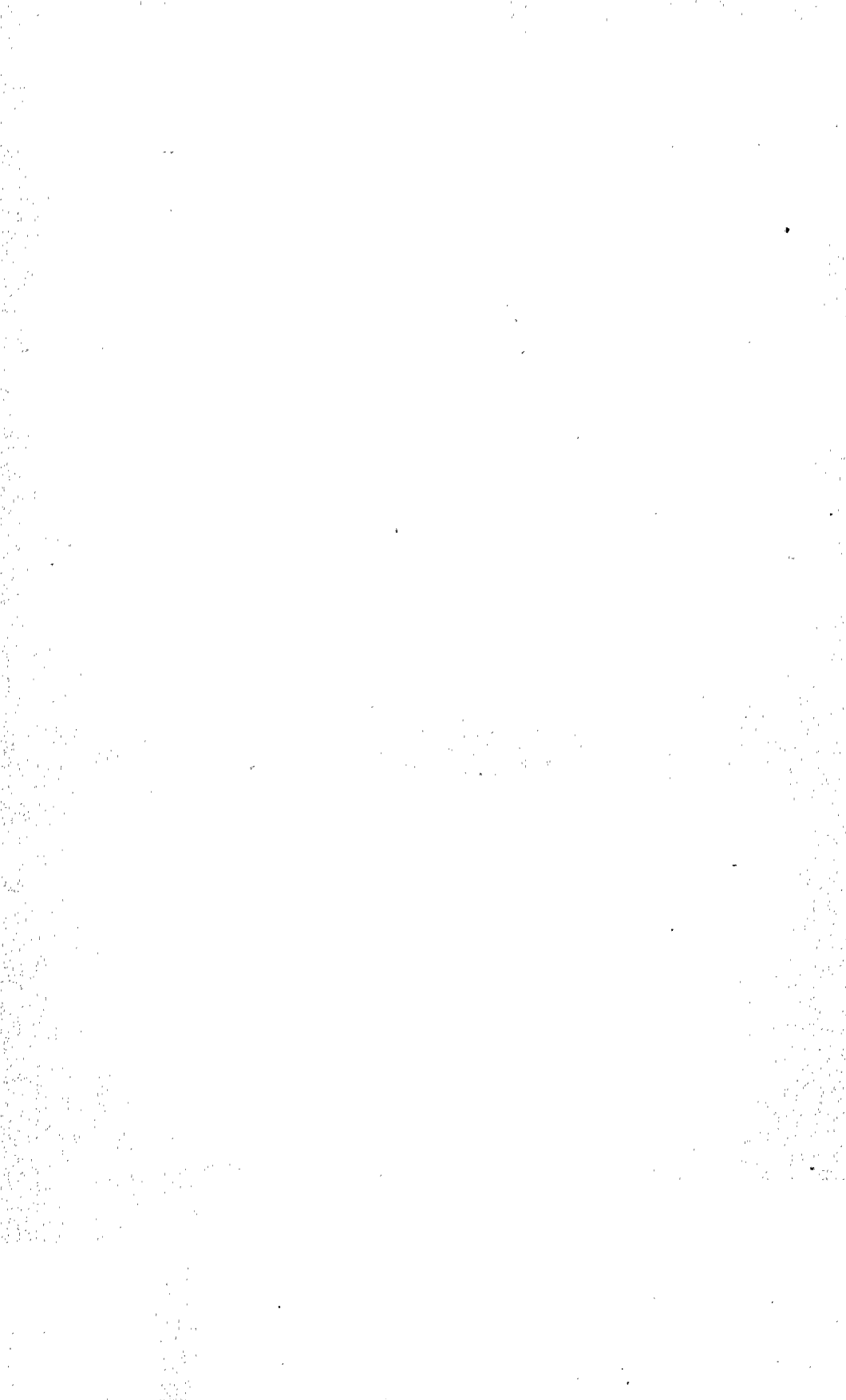


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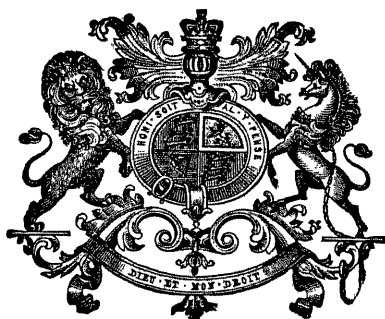
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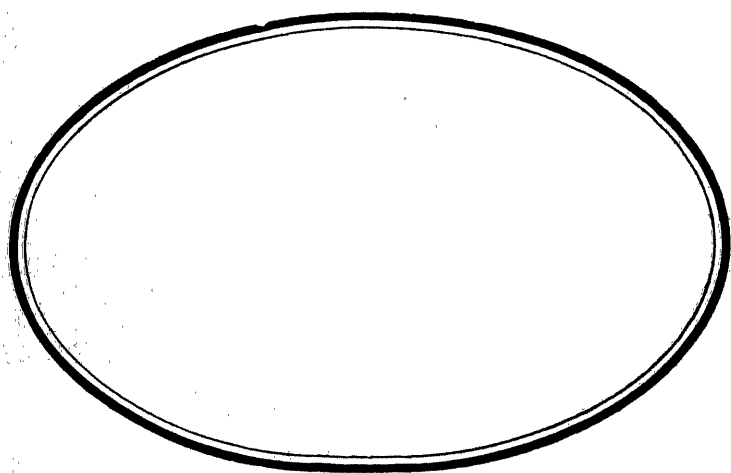
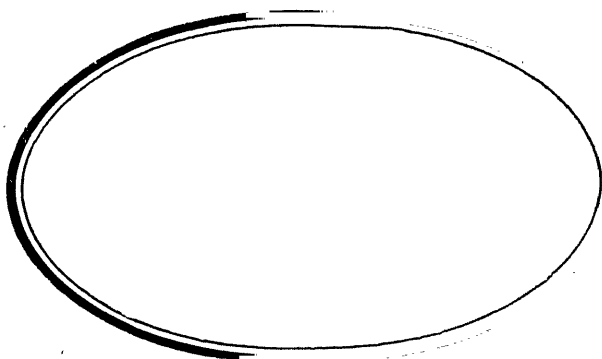
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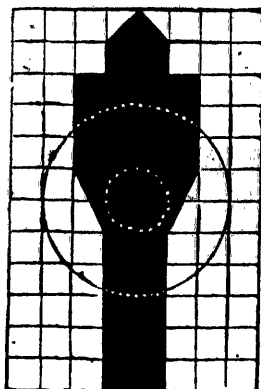
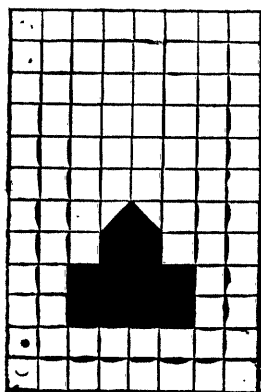
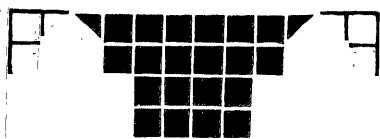


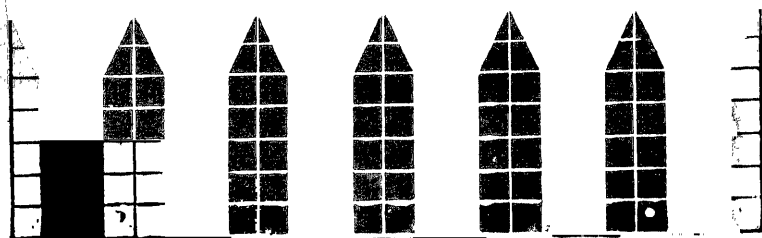
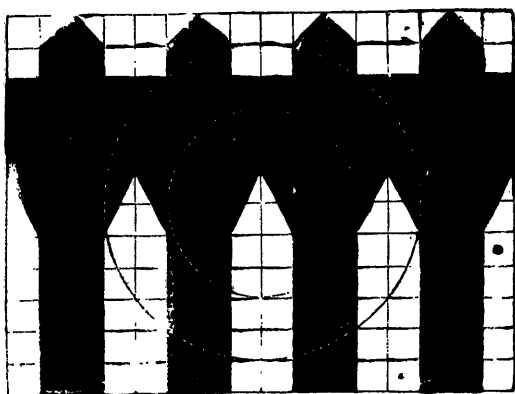
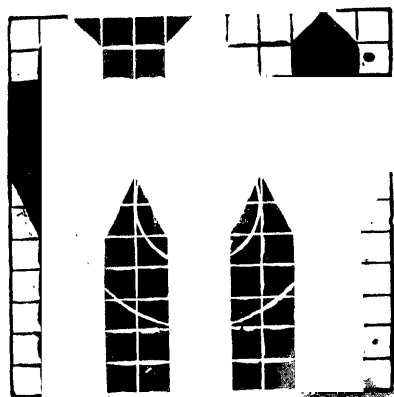
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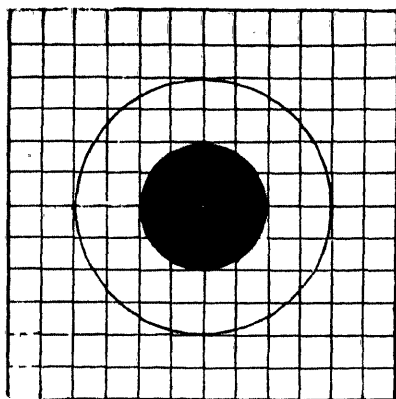
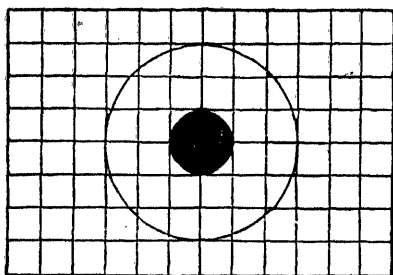
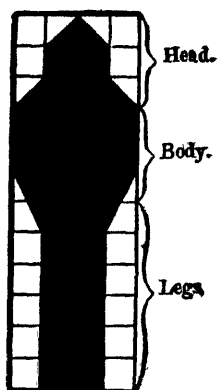


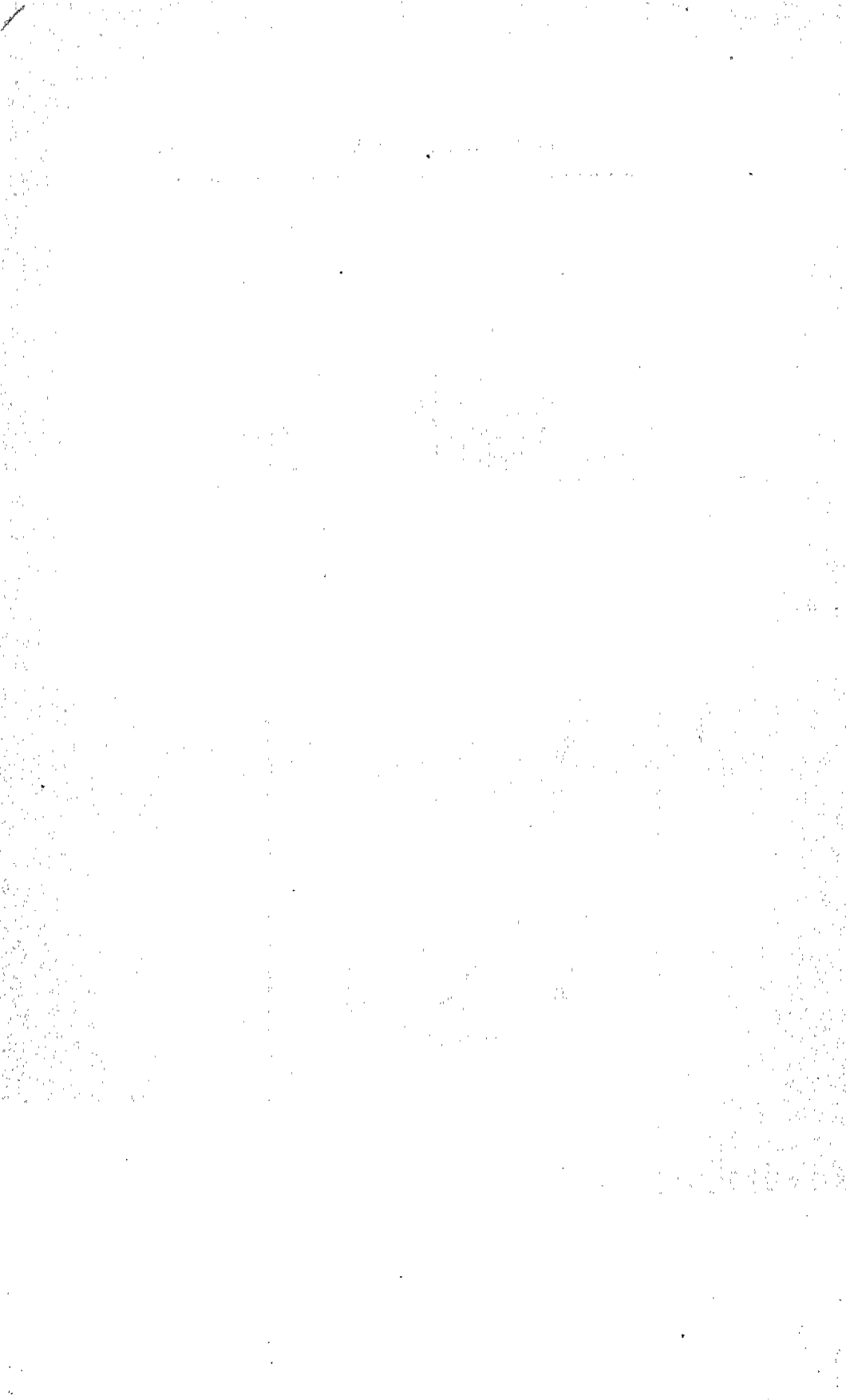
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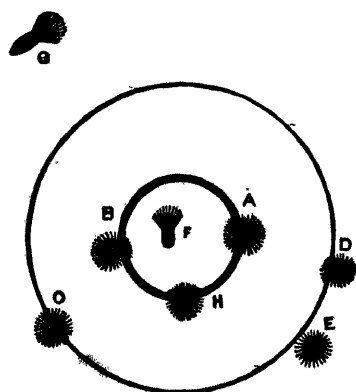
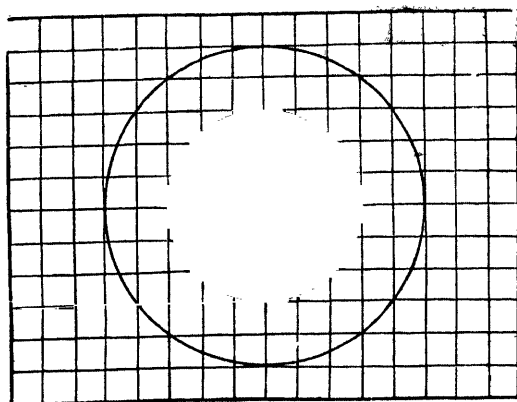
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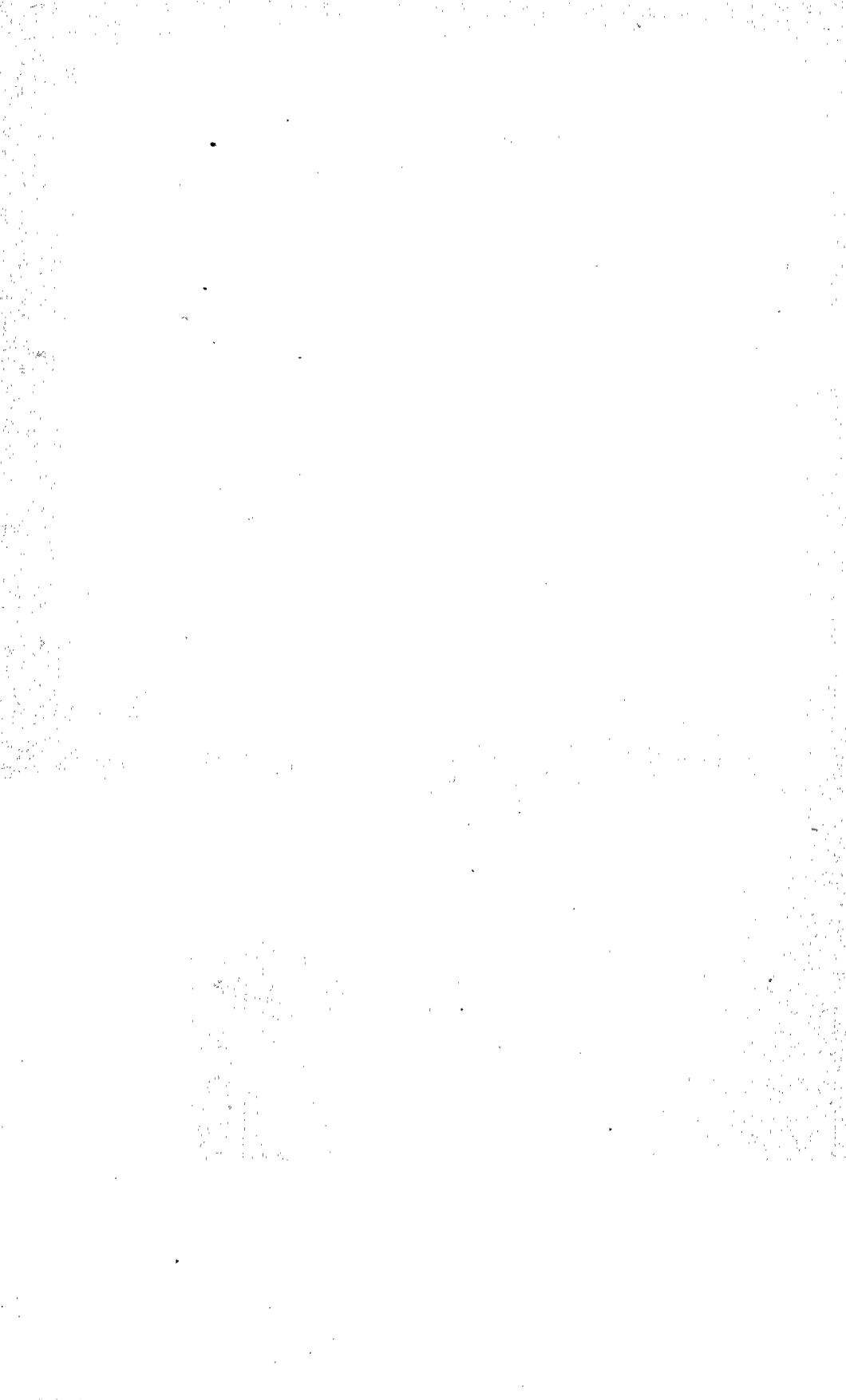
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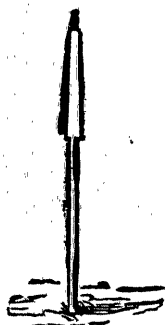
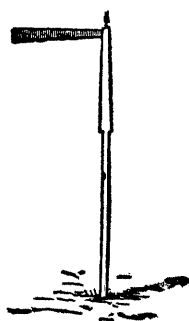
THE HISTORY OF THE

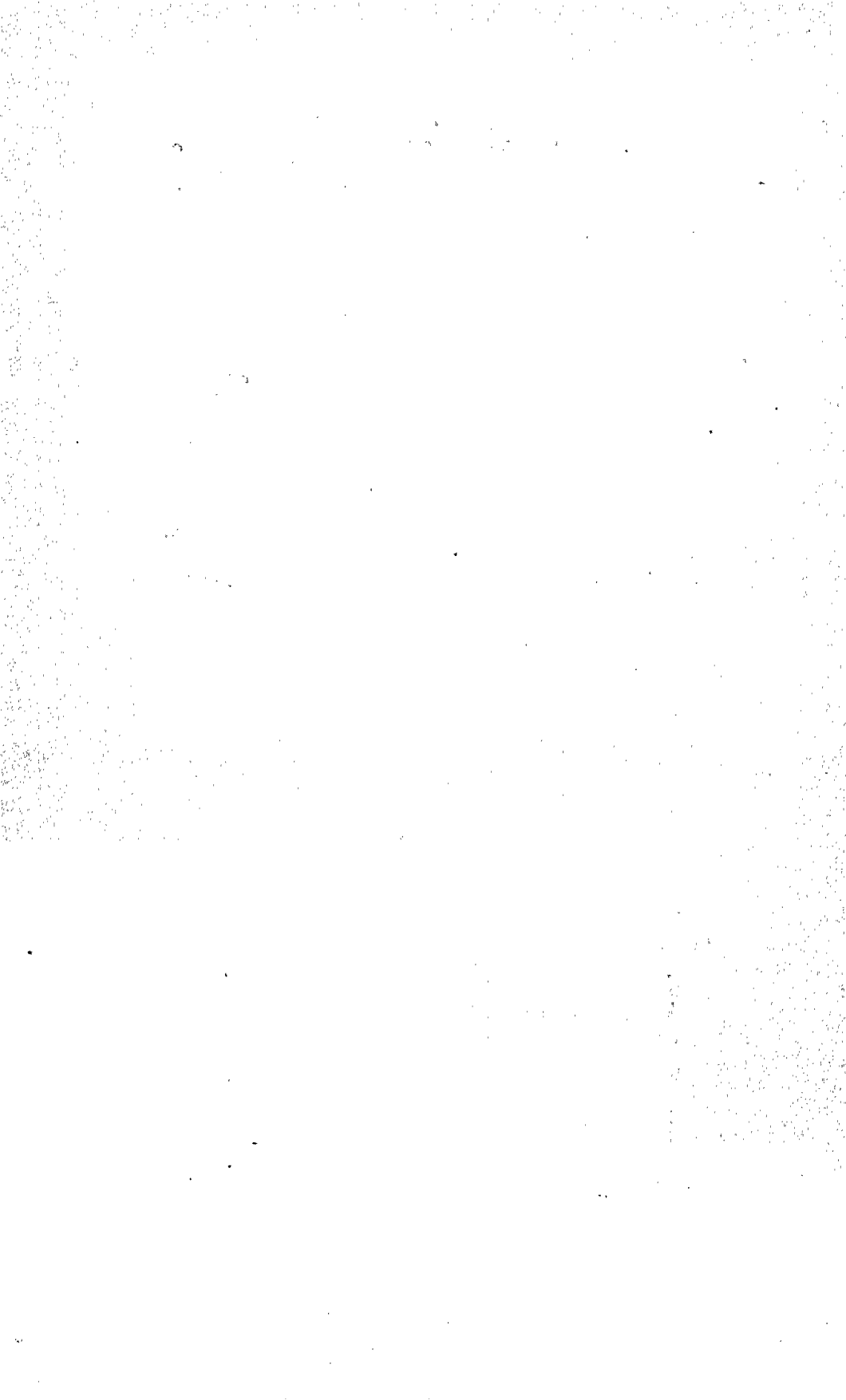
THE HISTORY OF THE

RAILWAY SIGNALS.









TYPE

TAKEN OVER FROM THE

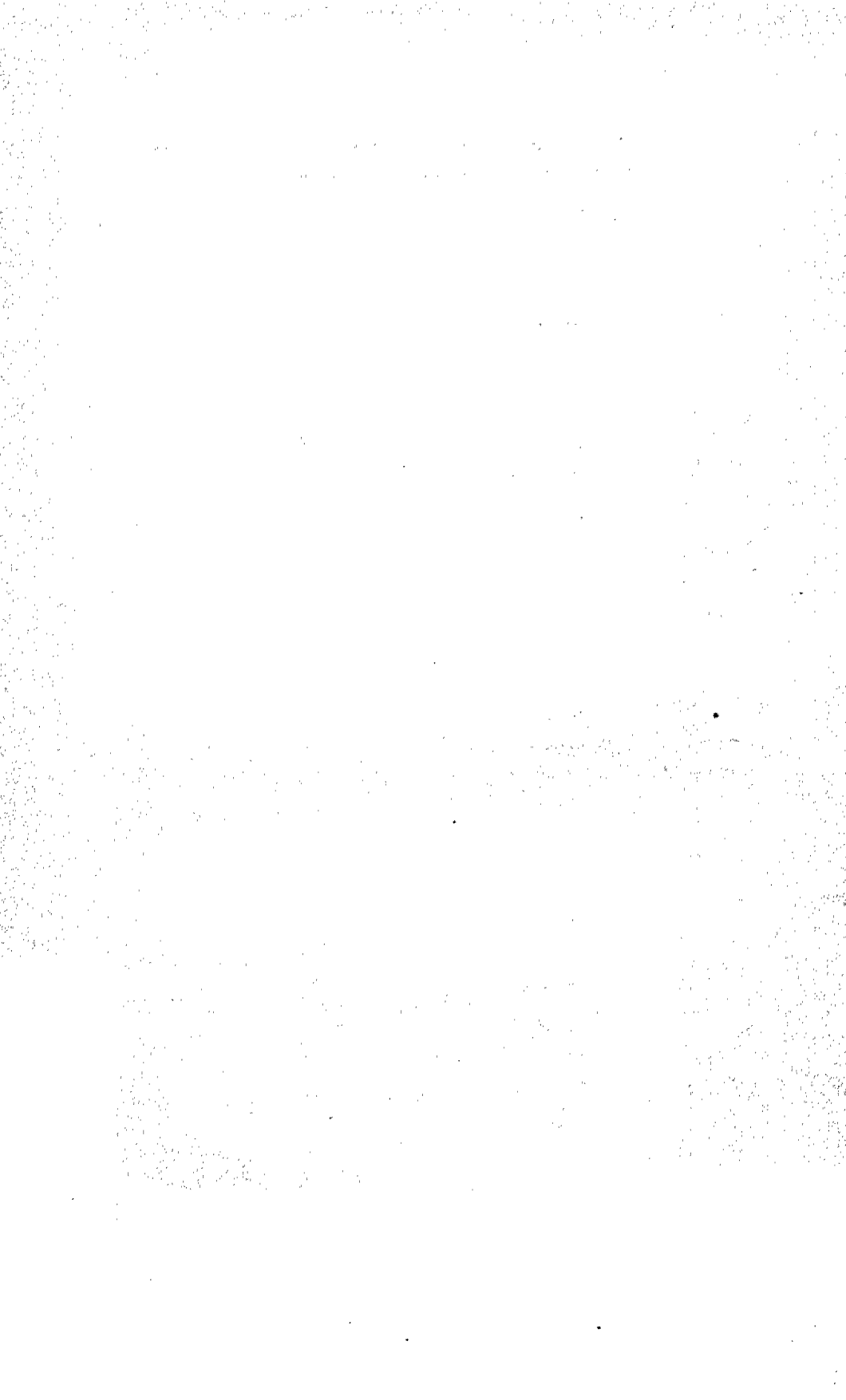
ADJUTANT GENERAL'S PRESS.

GREAT PRIMER.

TYPOGRAPHY is the art of repro-²²¹
ducing written language or
thoughts by means of moveable
type. When people talk of the ad-
vantages of printing, they frequent-
ly overlook the real point that is
involved. We talk about the bene-
fits that civilization has derived
from printing. What benefit has it
conferred on the people of *China*,
who have known and practised the
art for ages? As long as learning
was the monopoly of the few, the
privilege of a class, it served little
better ends than to perpetuate and
intensify popular ignorance. So
long as writing was an accomplish-
ment confined to the very few, it
was of slight use as a means of pro-
moting learning. A.D. 1290.

4-LINE PICA.

Typography is the art
of reproducing written
language or thoughts
by means of moveable



2-line Minion Titling Condensed.

ADVENTURES IN THE AUSTRALIAN BUSH 223
1 2 3 4 5 6 7 8 9 0

2-line Brevier Titling Condensed.

JOURNEY ACROSS THE HIMALAYAS 224
1 2 3 4 5 6 7 8 9 0

2-line Pica Titling Condensed.

LITERATURE OF ITALY 225
1 2 3 4 5 6 7 8 9 0

2-line Great Primer Titling Condensed.

ARMY AND NAVY 226
1 2 3 4 5 6 7 8 9 0

2-line Small Pica Antique.

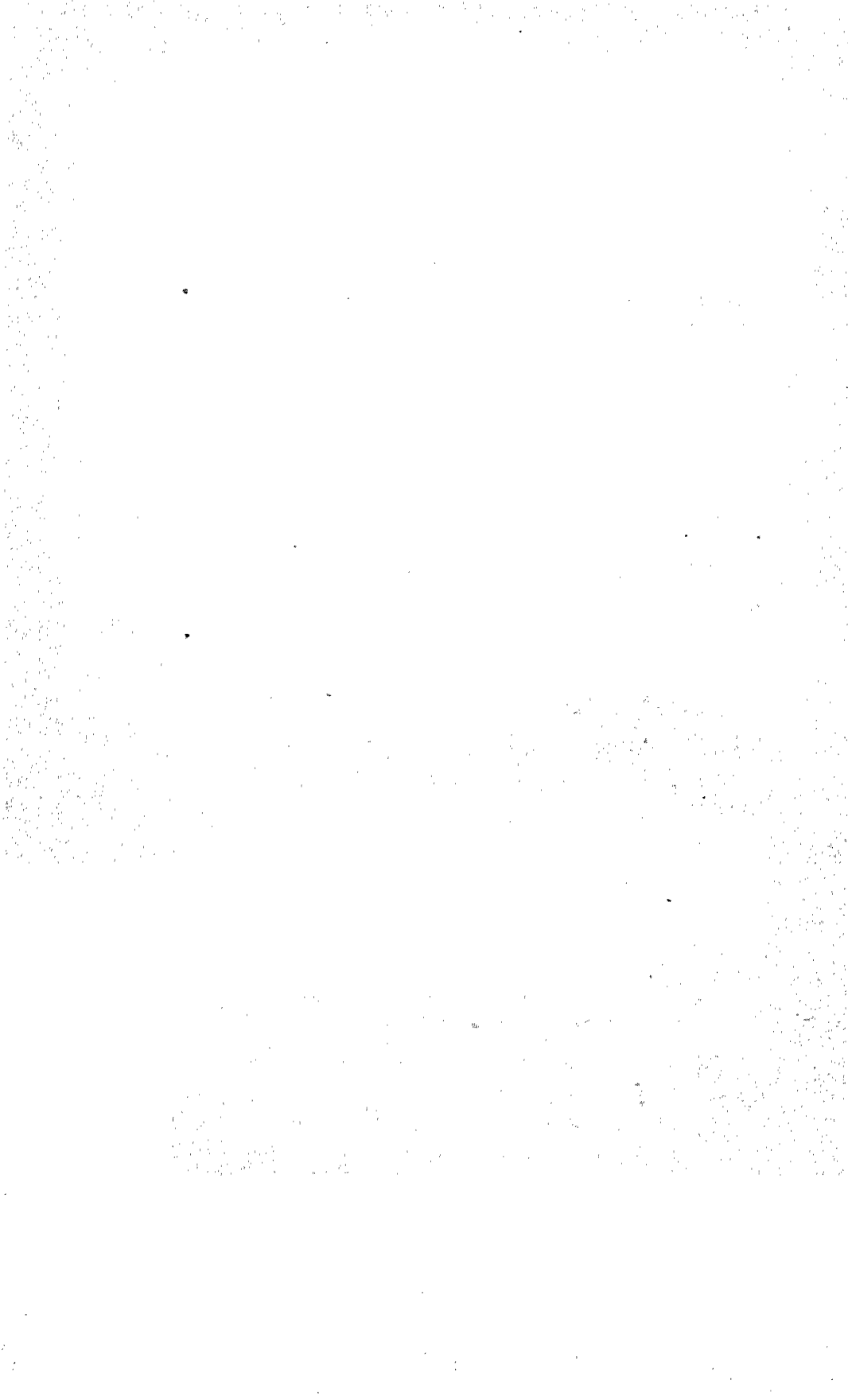
PRINTING is the art preserva- 227
1234567890

2-line Great Primer Antique.

PRINTING is the art 228
1234567890

4-line Pica Condensed Antique.

Printing 229
1890



Long Primer Sans-Serif.

SUMMER RAMBLES IN THE FORESTS AND MOUNTAINS OF SWITZERLAND 230

1 2 3 4 5 6 7 8 9 0

Pica Sans-Serif.

CLEANINGS FROM THE DESERTS OF ARABIA 231

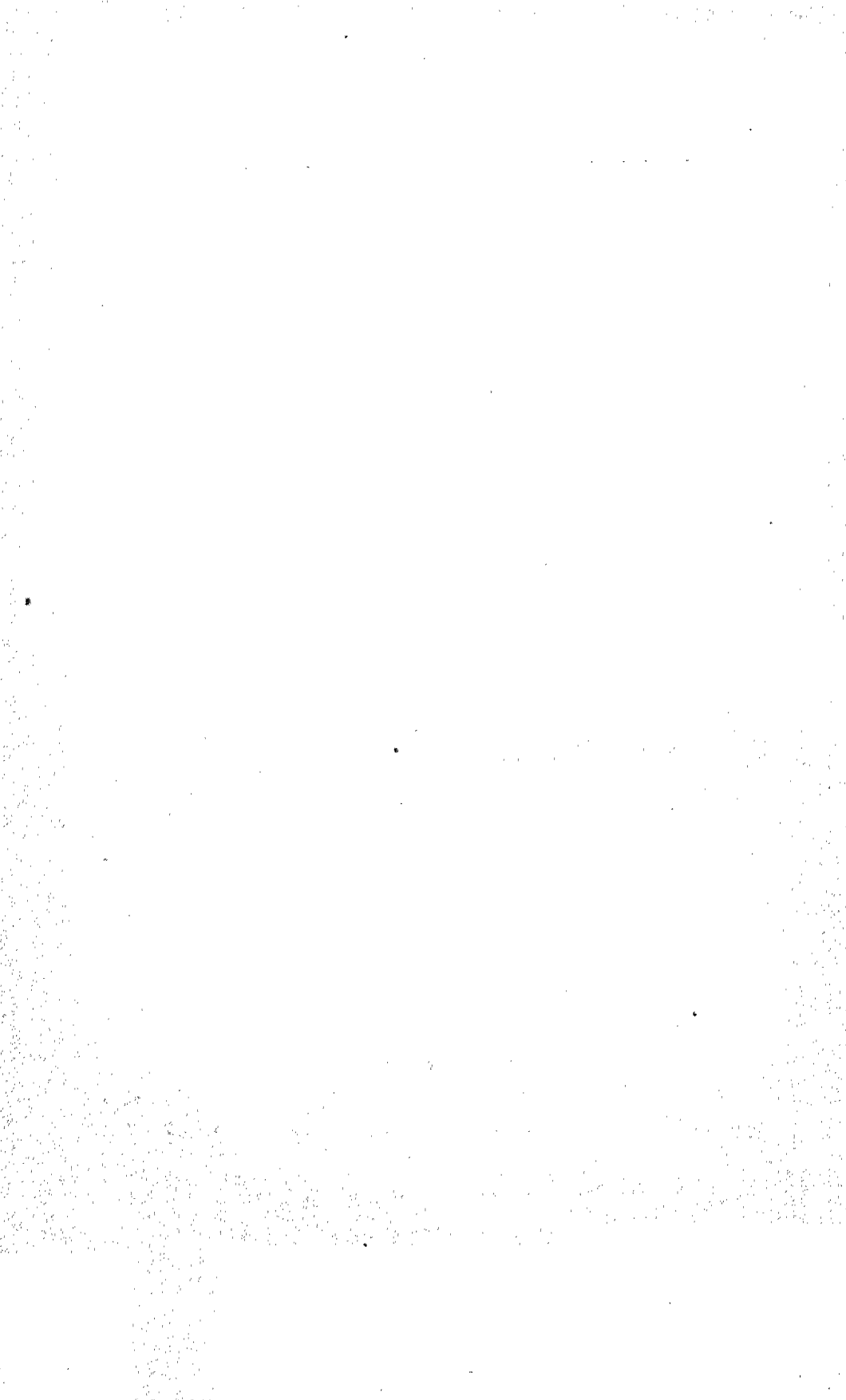
1 2 3 4 5 6 7 8 9 0

Brevier Grotesque.

TRAVELS AND RESEARCHES IN CRETE 232

2-line Pica Grotesque.

MARSEILLES IS 233
1 2 3 4 5 6 7 8 9 0



Long Primer Doric.

PRINTING is the art preservative of all arts; but this 234
2 3 4 5 6 7 8 9 0

Brevier Extended.

PRINTING is the art preservative of all arts 235
1 2 3 4 5 6 7 8 9 0

Brevier Latin.

PRINTING is the art preservative of all arts; but this 236
1 2 3 4 5 6 7 8 9 0

2-line Bourgeois Latin.

WAYFARING SKETCHES IN THE 237
1234567890

Great Primer Albert Text.

The Chief Commissioner of British Burmah will proceed on 238

1 2 3 4 5 6 7 8 9 0

2-line English Script.

The Chief Commissioner of British 239

1 2 3 4 5 6 7 8 9 0

Great Primer Condensed Black.

Through the Passes of the Alps which connect Italy 240

Great Primer Saxon Black.

Account of the Origin of the Alphabet and of the 241

LONG PRIMER WIDE METAL BRACES.

28 

26 

24 

22 

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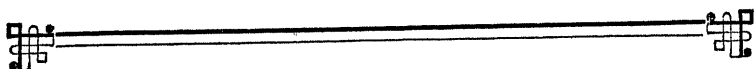
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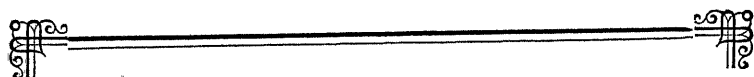
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CORNERS.

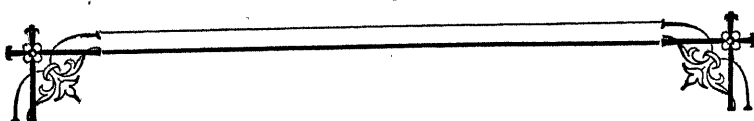
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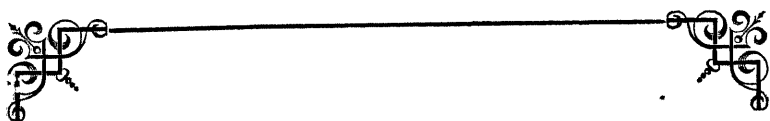
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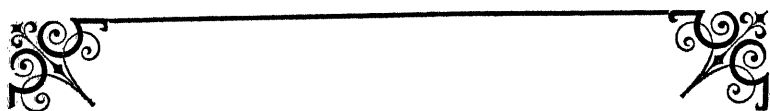
No. 3.



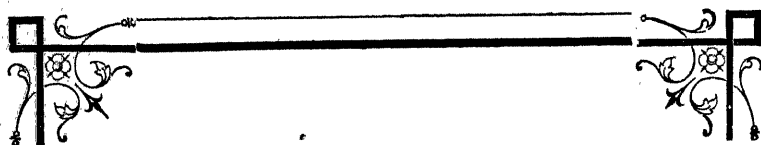
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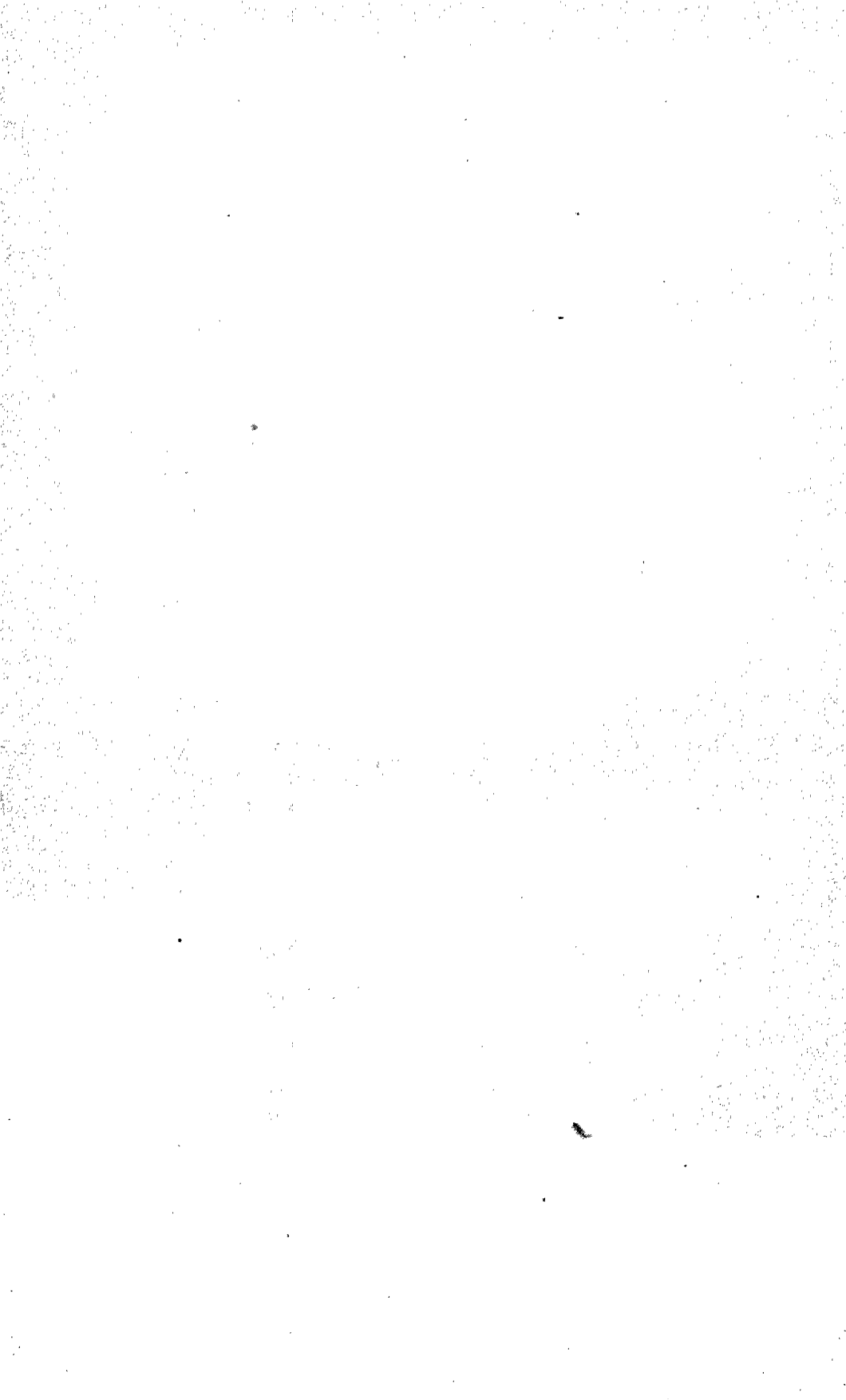


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No. 6.



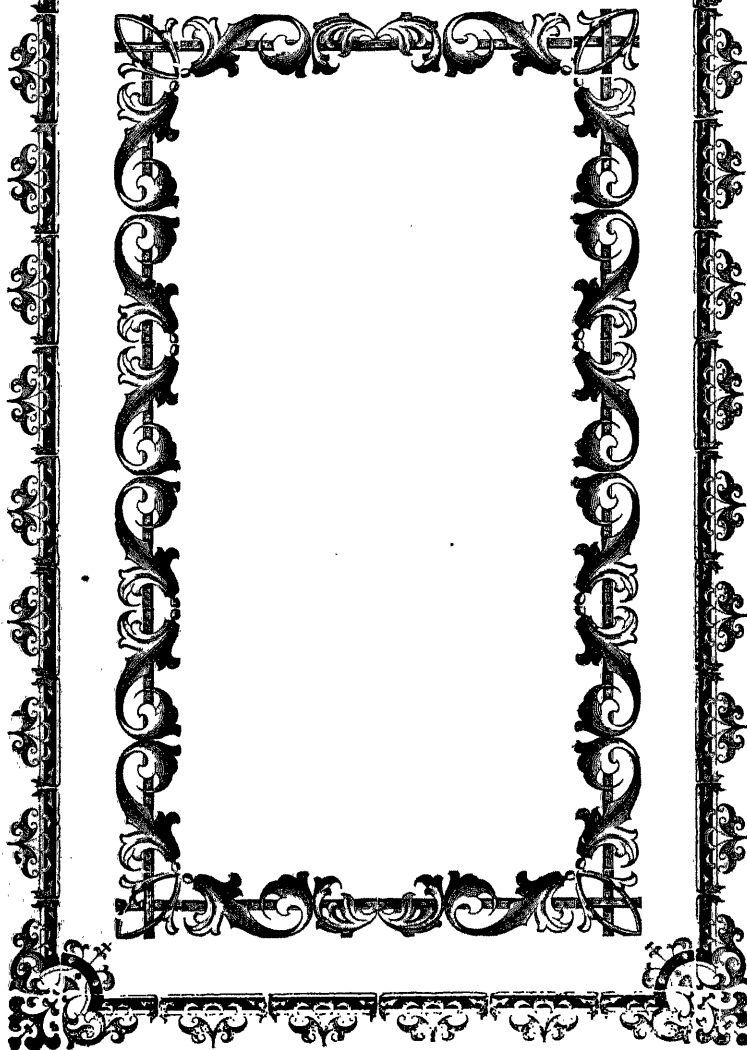


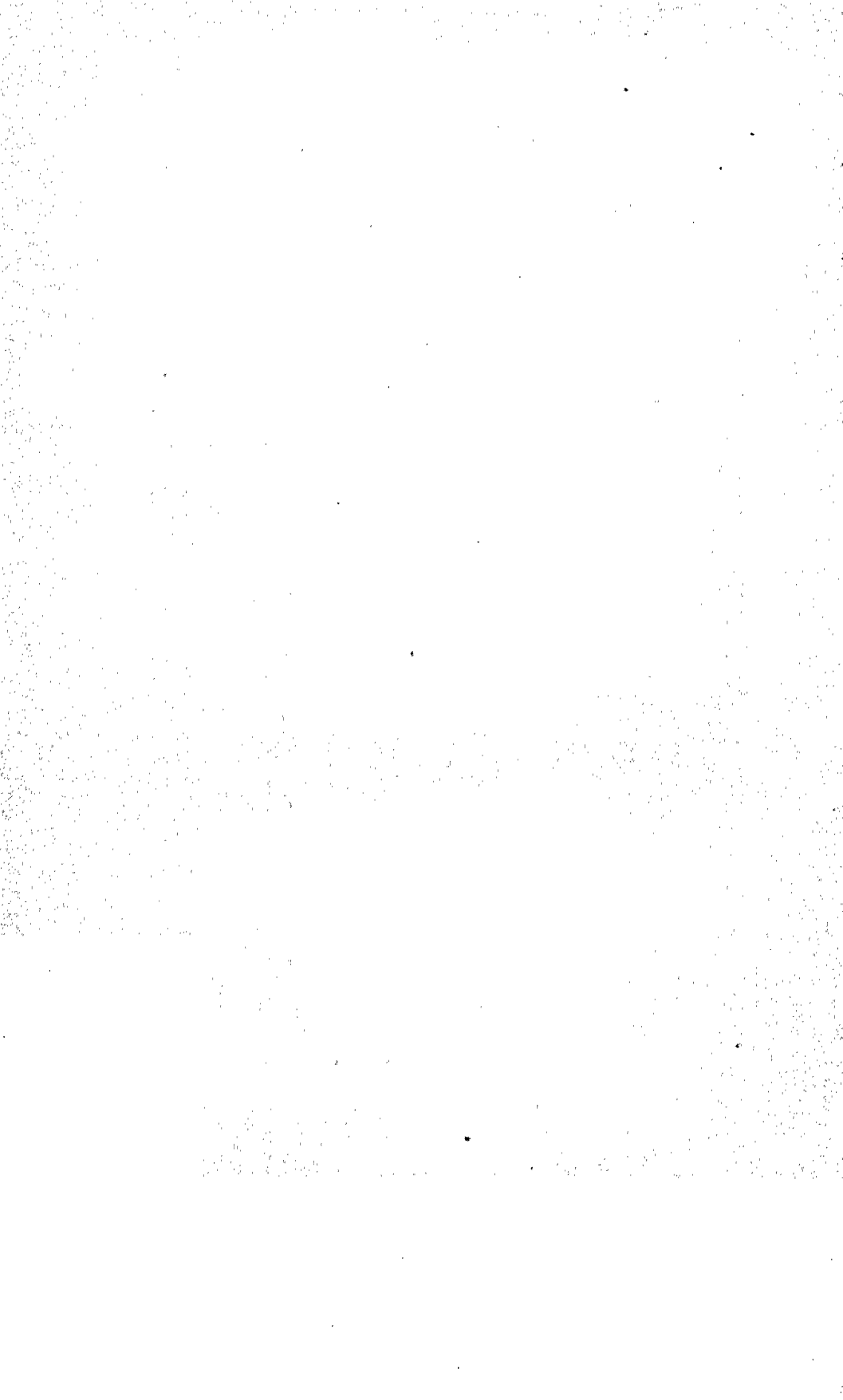
BORDERS.

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No. 2.

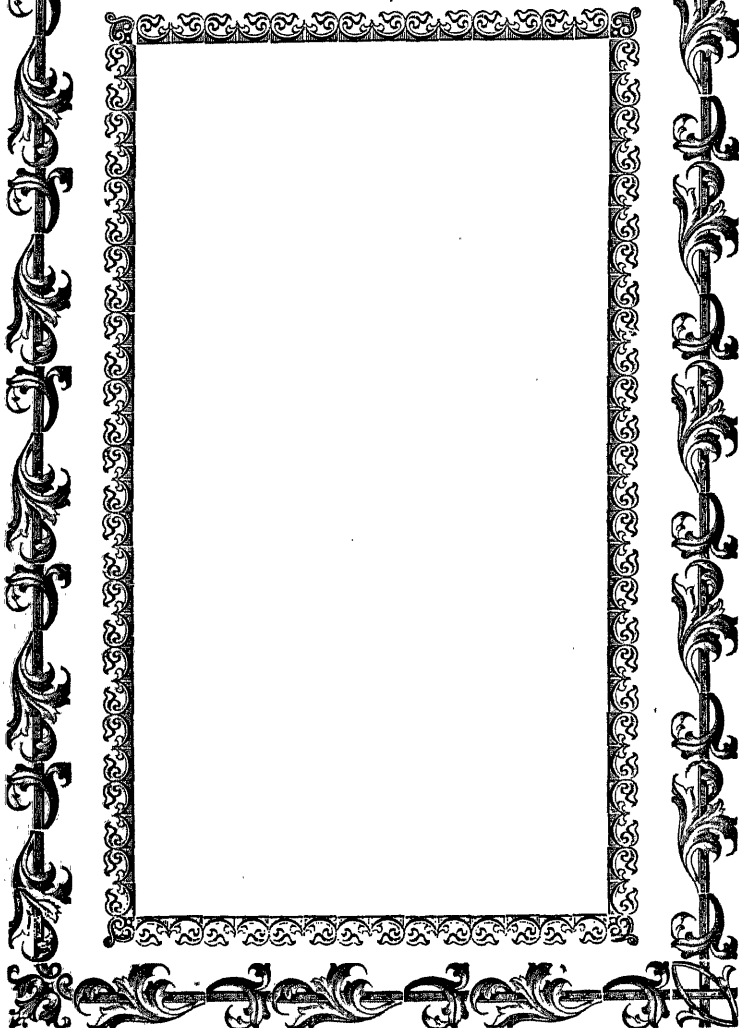




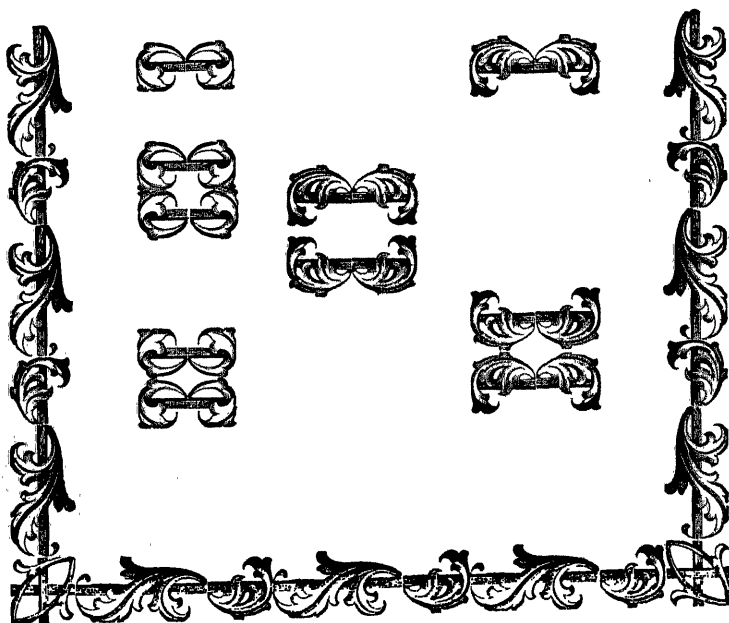
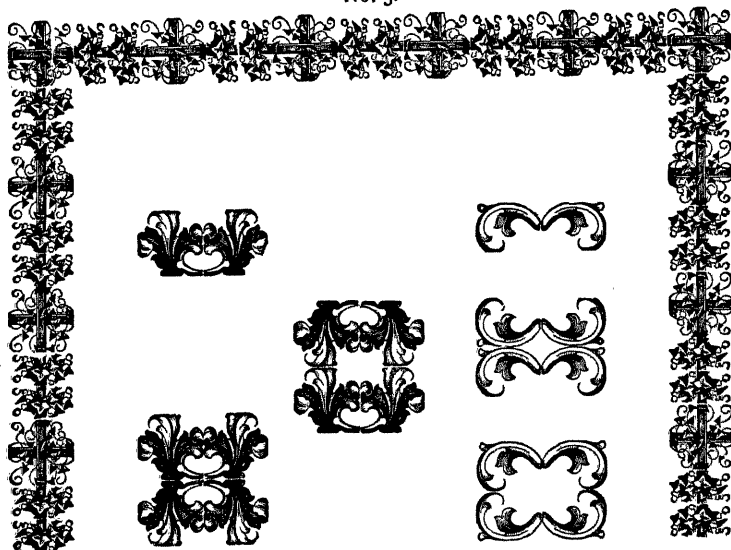
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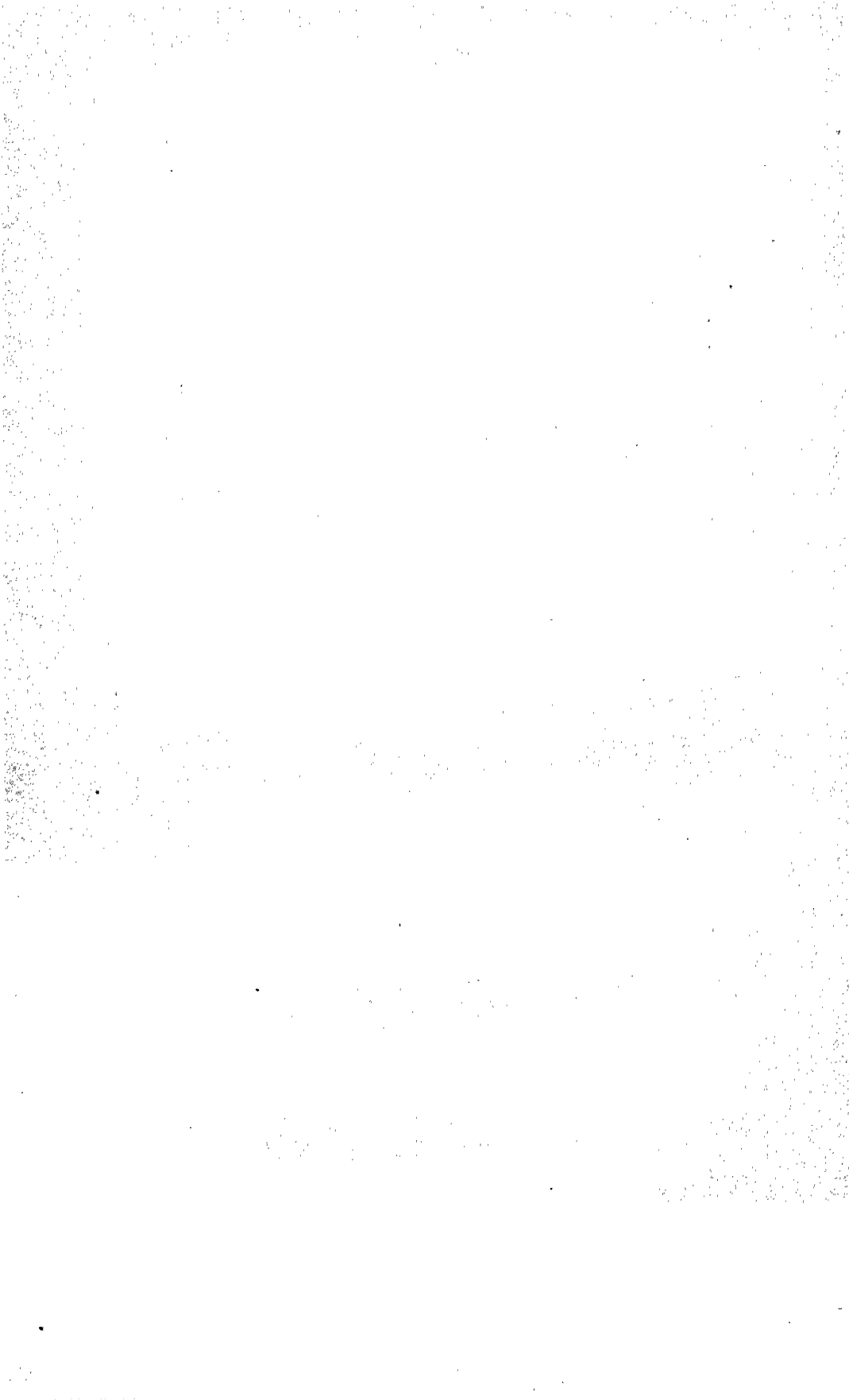
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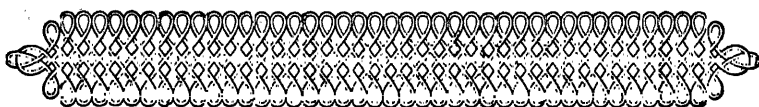


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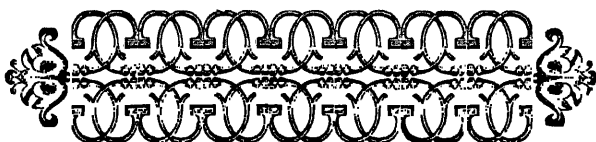


CHEQUES.

No. 1.



No. 2.



No. 3.



HEAD AND TAIL PIECES.

No. 1.



No. 2.



No. 3.



ROYAL ARMS.

No. 1.



No. 3.



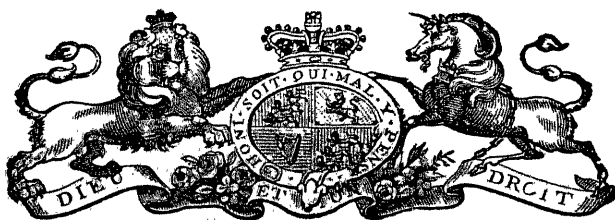
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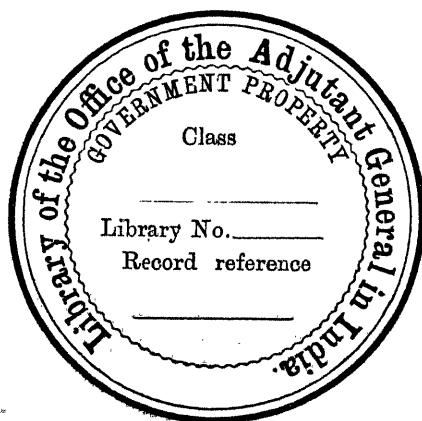
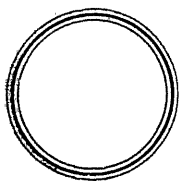
No. 5.



No. 6.



BRASS CIRCLES AND MISCELLANEOUS CASTS.



SPECIMENS OF BRASS TYPE.

2-line Minion Italic.

Chemistry

I

2-line Long Primer Italic.

Chemistry

2

2-line Small Pica Italic.

Chemistry

3

2-line English Italic.

Chemistry

4

Bourgeois Titling Condensed.

CHEMISTRY 1

5

2-line Nonpareil Titling Condensed.

CHEMISTRY 2

6

2-line Minion Titling Condensed.

CHEMISTRY 3

7

2-line Bourgeois Titling Condensed.

CHEMISTRY 4

8

2-line Small Pica Titling Condensed.

CHEMISTRY 5

9

2-line Pica Titling Condensed.

CHEMISTRY 6

10

Brevier Sans-Serif.

CHEMISTRY 7

11

Small Pica Sans-Serif.

CHEMISTRY 8

12

2-line Nonpareil Sans-Serif.

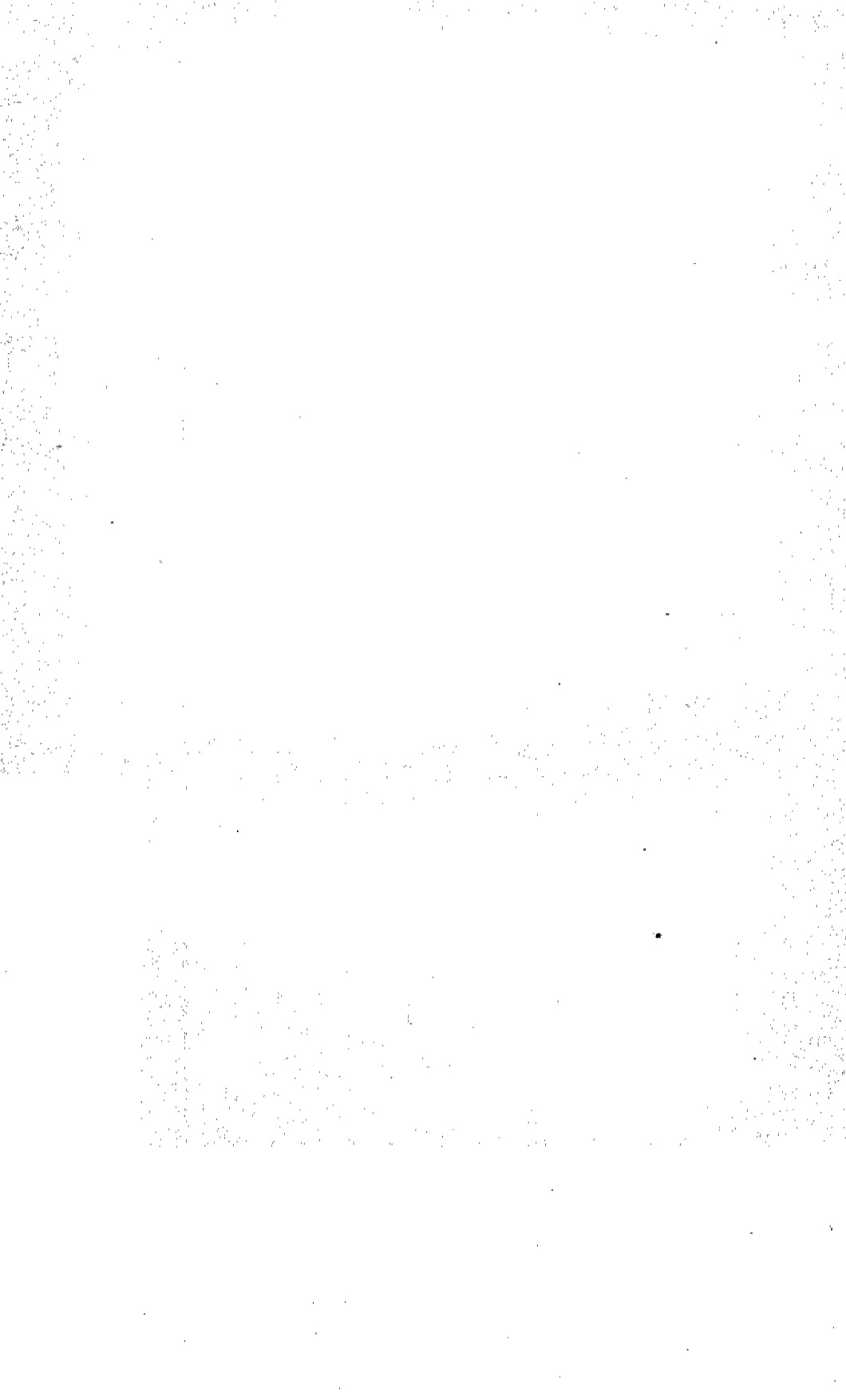
CHEMISTRY 9

13

2-line Bourgeois Sans-Serif.

CHEMISTRY 10

14



Nonpareil Grotesque.

CHEMISTRY 11

15

Brevier Grotesque.

CHEMISTRY 12

16

Small Pica Grotesque.

CHEMISTRY 13

17

2-line Nonpareil Grotesque.

CHEMISTRY 14

18

Nonpareil Sans-Serif Italic.

CHEMISTRY 15

19

Small Pica Sans-Serif Italic.

CHEMISTRY 16

20

2-line Nonpareil Sans-Serif Italic.

CHEMISTRY 17

21

2-line Bourgeois Sans-Serif Italic.

CHEMISTRY 18

22

SPECIMENS OF OLD STYLE TYPES.

2-NICK PICA No 3—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in *ENGLAND* of the state and prospects of the various races that inhabit the *Ottoman Empire*, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected

3-NICK ENGLISH No. 3—LEADED.

EASTERN EUROPE.—Notwithstanding all that has been written and published, *vague notions* seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the

& 1 2 3 4 5 6 7 8 9 0

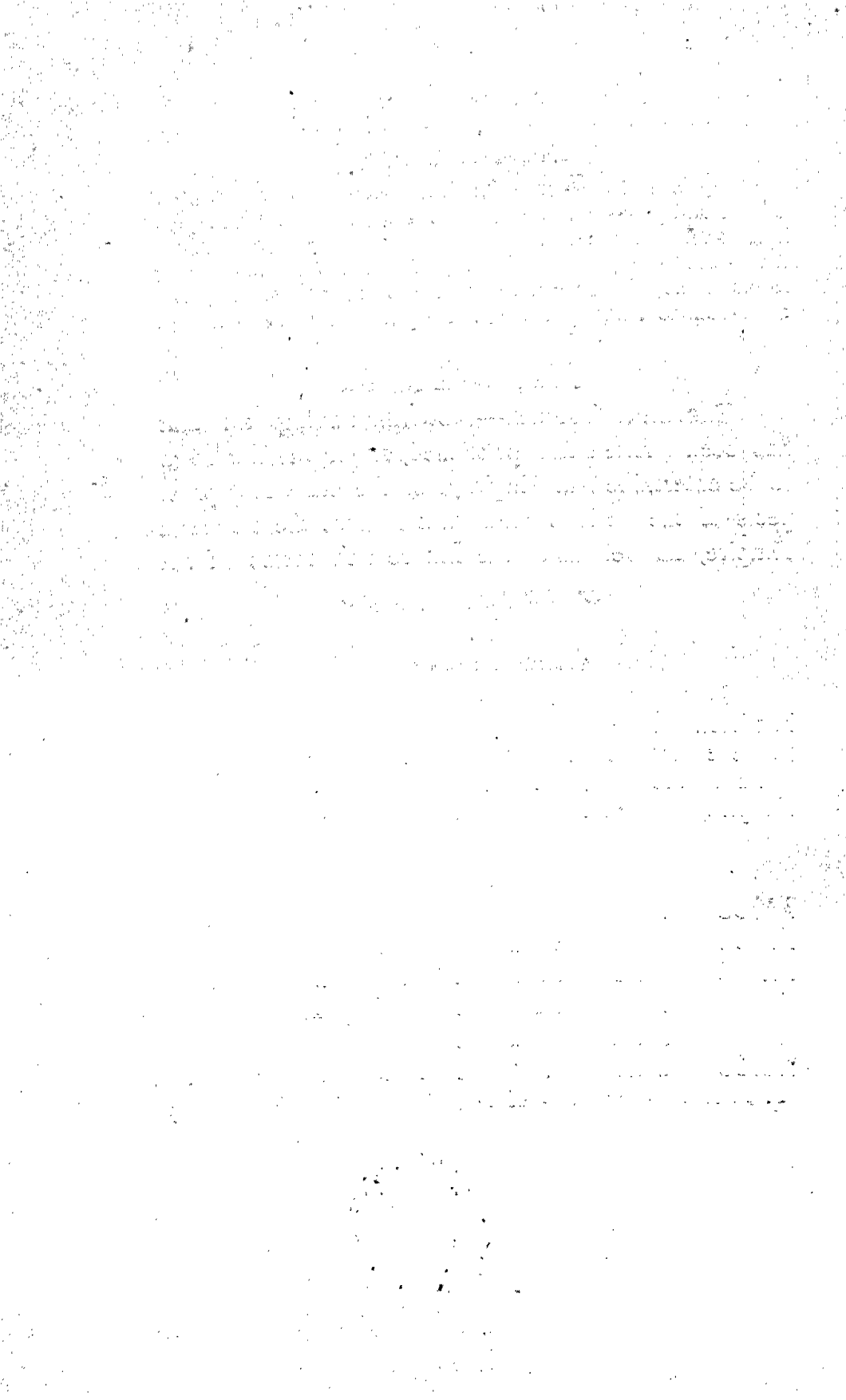
3-NICK ENGLISH No. 3—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, *vague notions* seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the

PICA ACCENTS No. 3.

ÆIÖÜ	ÆIÖÜ	æiöü	ÆIÖÜ	ÆIÖÜ	æiöü
ÆÍÓÚ	ÆÍÓÚ	æíóú	ÆÍÓÚ	ÆÍÓÚ	æíóú
ÆÏÖÜ	ÆÏÖÜ	æïöü	ÆÏÖÜ	ÆÏÖÜ	æïöü
ÆÏÖÜ	ÆÏÖÜ	æïöü	ÆÏÖÜ	ÆÏÖÜ	æïöü
ÆIÖÜ	ÆIÖÜ	æiöü	ÆIÖÜ	ÆIÖÜ	æiöü
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SPECIMENS OF OLD STYLE TYPES.

SMALL PICA ACCENTS No. 3.

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GREAT PRIMER ITALIC No. 3.

The Science of Phrenological Development
 & 1 2 3 4 5 6 7 8 9 0 £

PICA ANTIQUE.

WHEREAS, in pursuance of the Act passed by Her
 & 1 2 3 4 5 6 7 8 9 0 £

SMALL PICA ANTIQUE.

BY ORDER of the Director General of the Post Office of India
 & 1 2 3 4 5 6 7 8 9 0 £

BREVIER ANTIQUE.

WE are wholesale importers, direct from Edinburgh, Birmingham, and Liverpool
 & 1 2 3 4 5 6 7 8 9 0 £

PICA CONDENSED ANTIQUE No. 3.

OF COSTA RICA, GUATEMALA, NICARAGUA, AND SALVADOR
 1 2 3 4 5 6 7 8 9 0



THE HISTORY OF THE

REPUBLIC OF THE UNITED STATES OF AMERICA

FROM THE FIRST SETTLEMENTS TO THE PRESENT TIME

BY JAMES OSGOOD, ESQ.

NEW YORK: PUBLISHED BY J. OSGOOD, 15 NASSAU ST.

1857.

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SPECIMENS

OF

OLD STYLE TYPES.

4-NICK NONPAREIL No. 1—LEADED.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise

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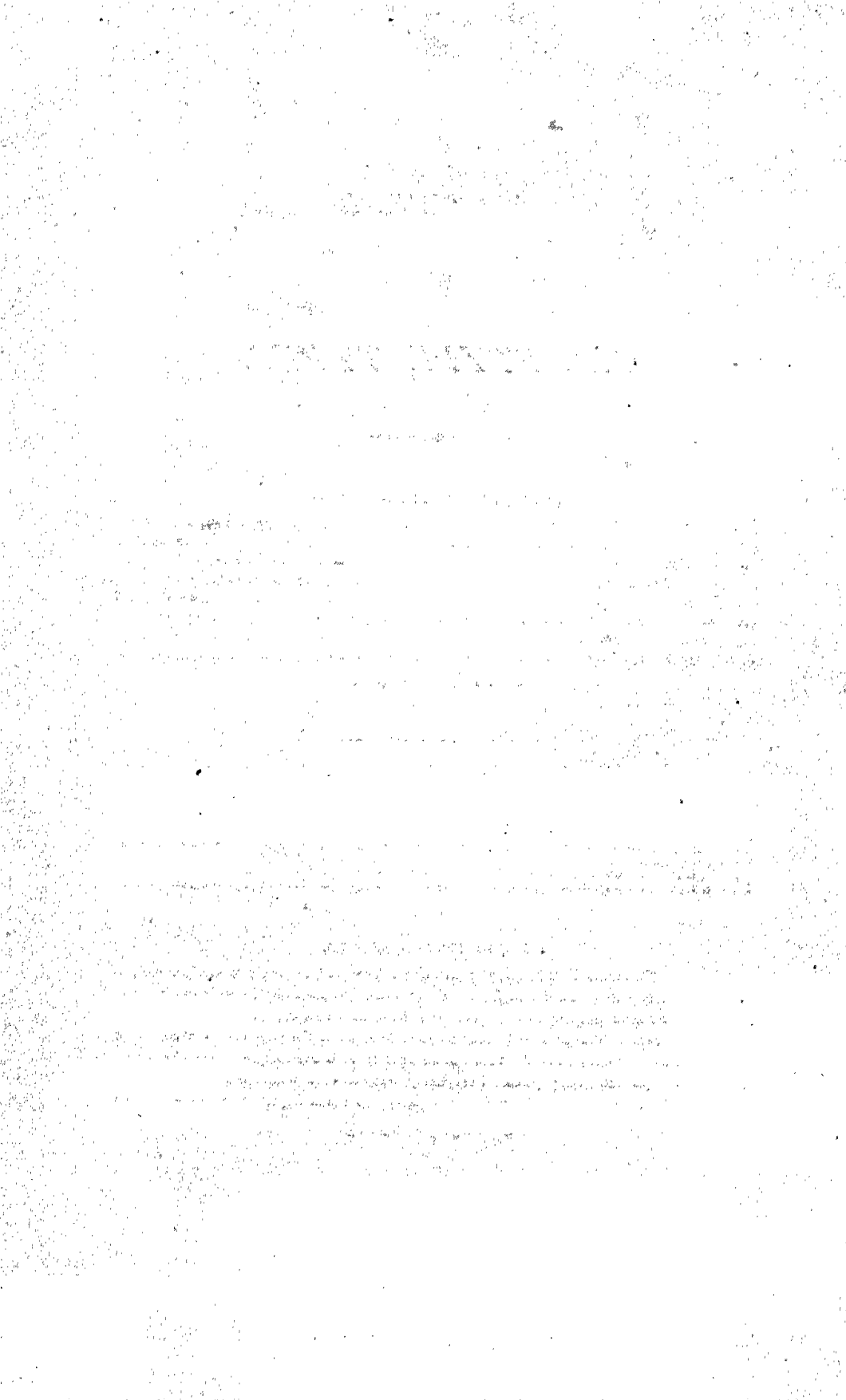
4-NICK NONPAREIL No. 1—SOLID.

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2-NICK MINION No. 5—LEADED.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been

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SPECIMENS OF OLD STYLE TYPES.

2-NICK MINION No. 5—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the *Ottoman Empire*, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always

3-NICK BREVIER No. 4—LEADED.

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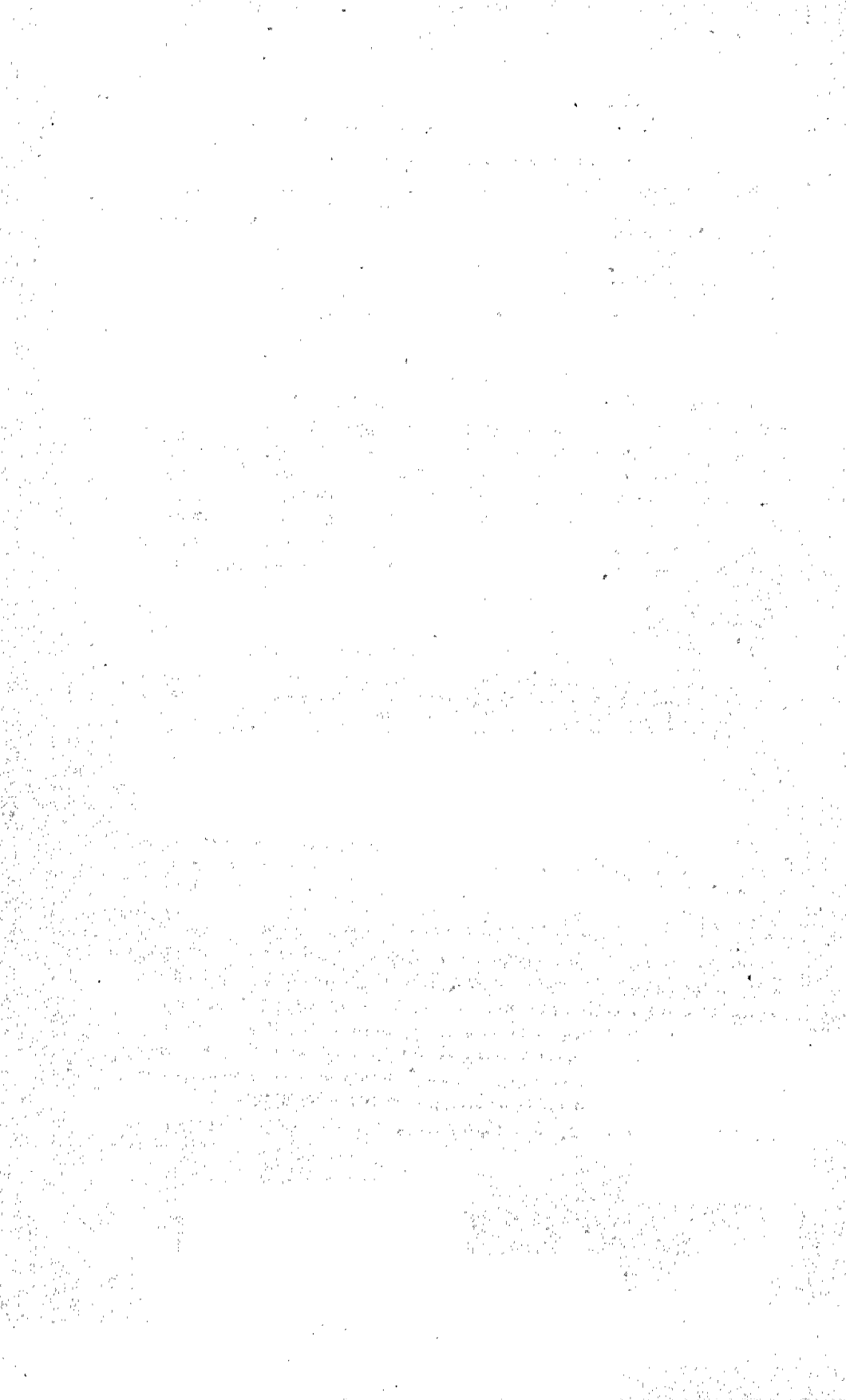
© 1 2 3 4 5 6 7 8 9 0 £

3-NICK BREVIER No. 4—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in England of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody some of the principal facts *connected with this intricate question*, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which imperfect reference has been so often made of late—that of the revival of nationalities—is about to force itself on our attention. By its geographical position, and the character of its government and people, Russia must always exercise a powerful influence on the fortunes of Eastern Europe; and consequently the affairs of Turkey and the Danubian Principalities will be carefully watched by European nations. The effects of the great Russian war in the

3-NICK BOURGEOIS No. 6—LEADED.

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SPECIMEN OF OLD STYLE TYPES.

3-NICK BOURGEOIS No. 6—SOLID.

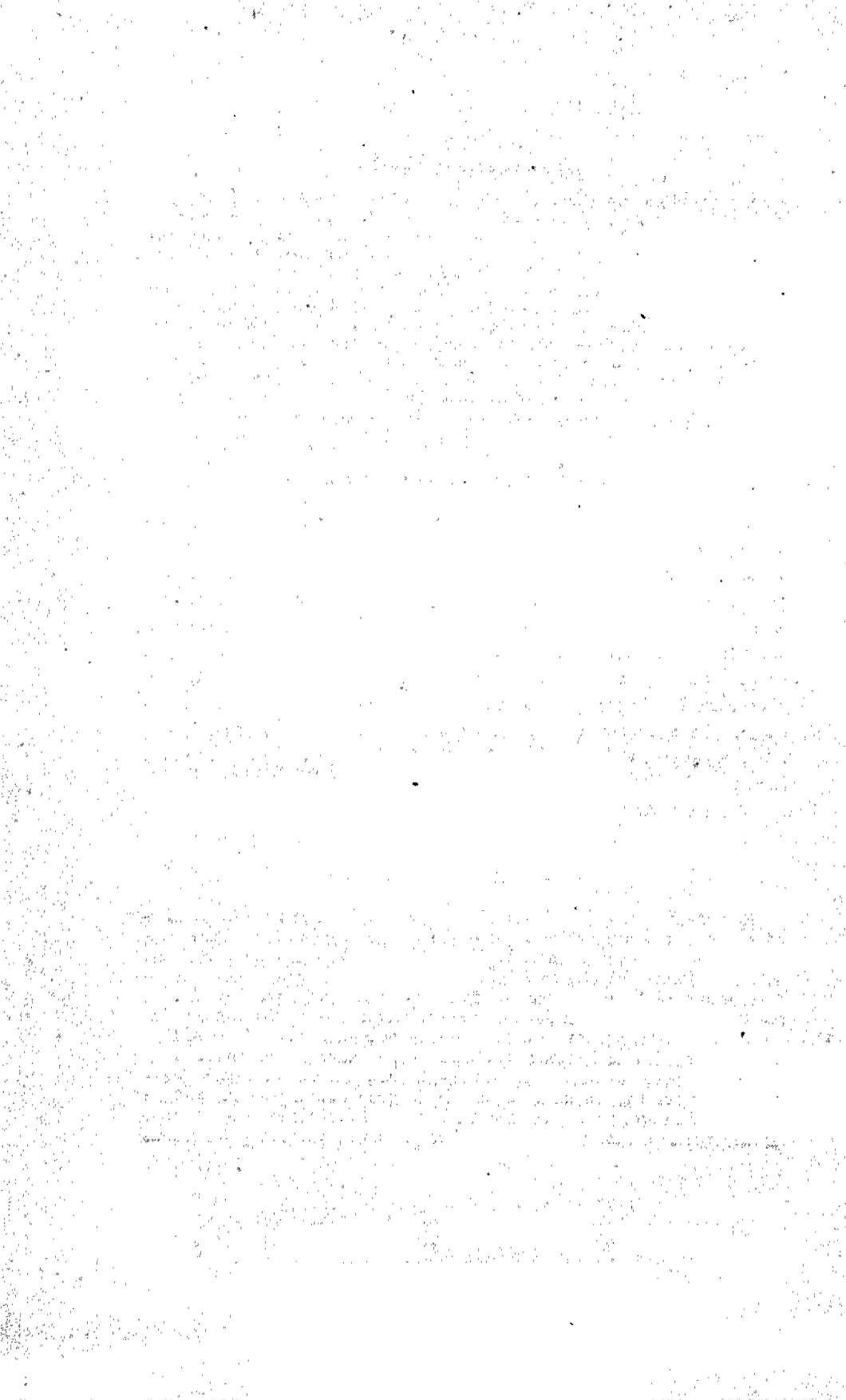
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1-NICK LONG PRIMER No. 3—LEADED.

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SPECIMENS OF OLD STYLE TYPES.

3-NICK SMALL PICA No. 3—LEADED.

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£ 1 2 3 4 5 6 7 8 9 0 £

3-NICK SMALL PICA No. 3—SOLID.

EASTERN EUROPE.—Notwithstanding all that has been written and published, vague notions seem to be entertained in *ENGLAND* of the state and prospects of the various races that inhabit the Ottoman Empire, as well as of the nature and forms of the Russian claim of protection over them. We shall endeavour to embody *some of the principal facts* connected with this intricate question, in order to assist our readers in better comprehending the events which are at present taking place. Everything tends to show that the affairs of Europe have reached an important crisis, and that a question to which

3-NICK PICA No. 3—LEADED.

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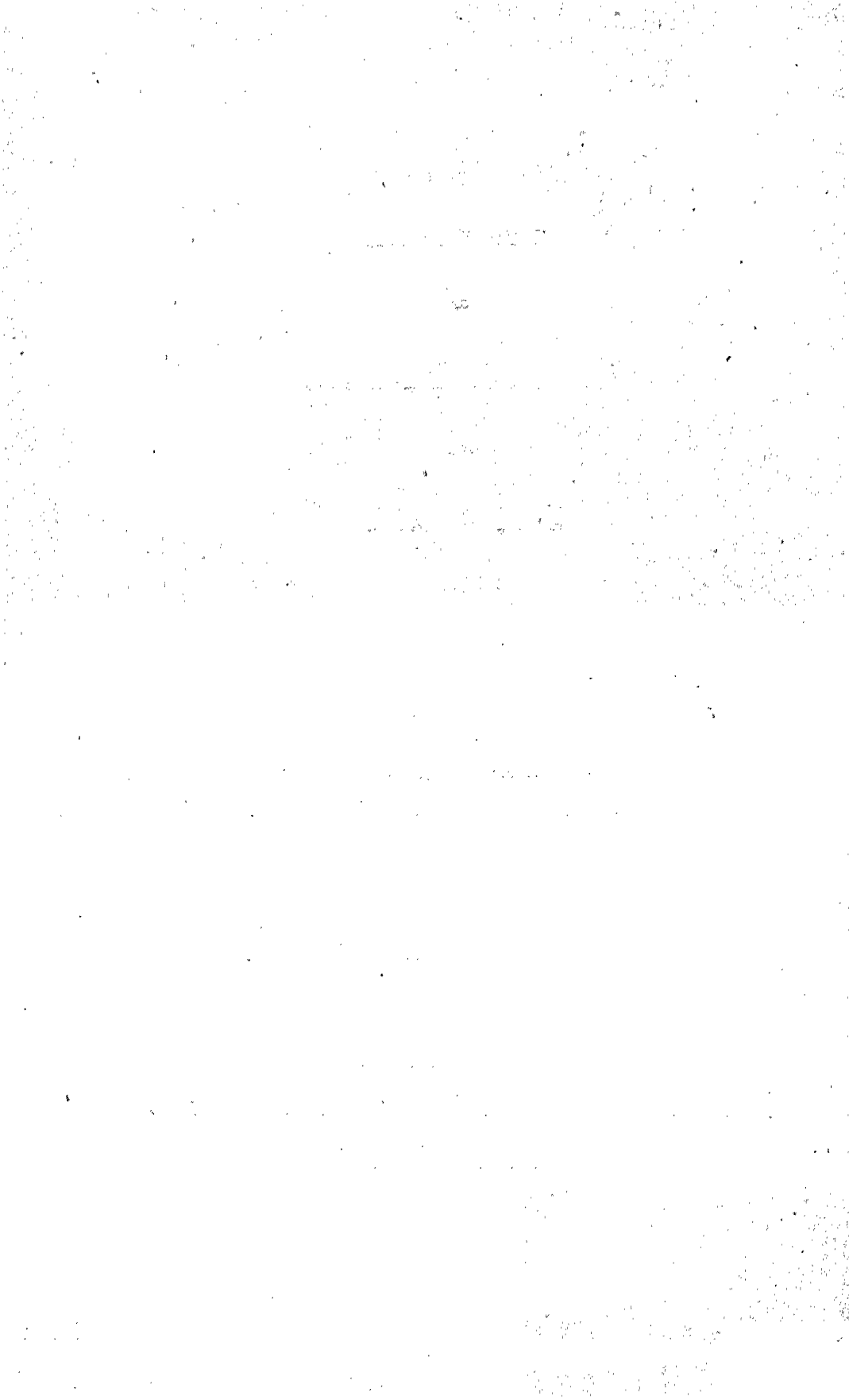
SPECIMENS
OF
BRASS TYPES
FOR
BOOK GILDING.

NONPAREIL ITALIC SANSERIF.
THE DEPARTMENT OF FINANCE AND COMMERCE AT CALCUTTA
& 1234567890 .-,'

SMALL PICA ITALIC SANSERIF.
CASHMERE OR KASHMIR : SEE REMARKS PRECEDING THIS SCHEDULE
& 1234567890 .-,'

2-LINE NONPAREIL ITALIC SANSERIF.
COSTA RICA, GUATEMALA NICARAGUA, & SALVADOR
& 1234567890 .-,'

2-LINE BOURGEOIS ITALIC SANSERIF.
THE MARQUIS ISLAND IN THE PACIFIC OCEAN
& 1234567890 .-,'



SPECIMENS OF TYPES.

BREVIER SANSERIF.

H. M. S. FORCES IN BENGAL, TO WHICH IS APPENDED THE CIVIL

& 1234567890 .-,'

SMALL PICA SANSERIF.

RAILWAY TRAVELLING POST OFFICE, ALLAHABAD

& 1234567890 .-,'

2-LINE NONPAREIL SANSERIF.

THE BENGAL MEDICAL REGULATIONS, PART II

& 1234567890 .-,'

2-LINE BOURGEOIS SANSERIF.

THE BAND MASTER, KNELLER HALL

& 1234567890 .-,'

NONPAREIL GROTESQUE.

THE PREPAYMENT CARRIES THE PARCEL TO THE LIMIT OF THE

& 1234567890 .-,'

BREVIER GROTESQUE.

IN CASE OF A LETTER SENT UNDER SUCH PRIVILEGE

& 1234567890 .-,'

SMALL PICA GROTESQUE.

ANY PERSON WHO RECEIVES A NOTE ON

& 1234567890 .-,'

SPECIMENS OF TYPES.

2-LINE NONPAREIL GROTESQUE.

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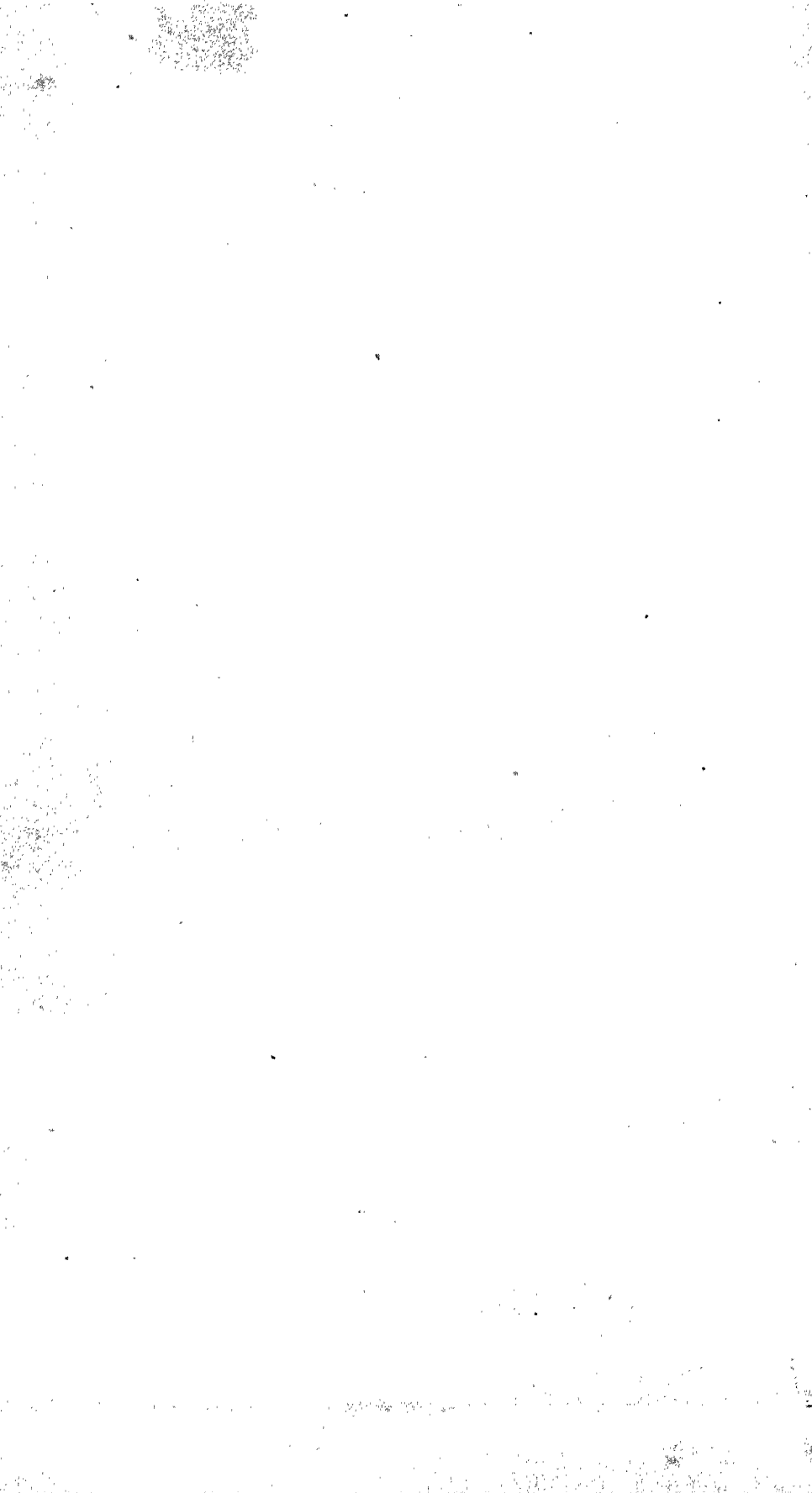
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